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सत्यं शिवं सुन्दरम्
Estd. 1949
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Oriental Institute
The Maharaja Sayajirao University of Baroda
Vadodara

Editor
Sweta Prajapati

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SOPARA: AN ANCIENT PORT, TRADE CENTRE AND A *TĪRTHA*[++]

Jainacharya Bhagyayashsuri Maharaj [+]
Monish Shah[*] **and Siddarth Kale**[•]

Abstract: Nallasopara is looked upon as one of most unpleasant suburbs to go to in present day Mumbai. However, Sopara or Śūrpāraka, as it was known in the past, had a glorious run not only as an important port on the western coast of India and but also as a major trade centre. It had trade links with the Egyptians, Greeks, Romans and the Middle East so much so that it finds mention in a 2000 year old book Periplus of the Erythraean Sea. It is also believed to be the capital of Aprānta (old name for Konkan) and is also the oldest historical testament of Mumbai, in the form of Ashokan edicts. Apart from all these things, Sopara is also an important *Tīrtha*.

Sopara finds itself mentioned as an important *Tīrtha* in almost all faiths of Indian origin. Brahmanical texts mention it as *Paraśurāmatīrtha*. Buddhist text *Divyavadana* mentions it as the place where Buddha himself visited. Jain text *Vividhatīrthakalpa* mentions it as one of the 84 most revered *Tīrthas* for the Jains.

It doesn't stop here; Sopara has also lured a lot of foreign travellers. Travellers ranging from Chinese Huen Tsang to Arab Al Idrisi amongst others have paid a visit to the place. Hebrew texts refer to Sopara as Ophir.

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[++] The paper was presented at conference on *Yātrās* held in November 2019 at Banaras Hindu University, jointly organized by Bharat Adhyayan Kendra and Indic Academy

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The purpose of this paper is to shed light on Sopara as an ancient Tīrtha, a place to which a lot of *Yātrās* took place and a place where foreigners flocked much before travel and tourism became mainstream in today's world. We would present this on the basis of historical and literary references, previous archaeological works on the site as well as data revealed by the recent archaeological explorations conducted at the site.

Key Words: Port, Trade, *Tīrtha*, Sopara, Bodhisattva

Introduction

Travel or *Yātrā* has always intrigued mankind and humans have always had the quest of finding answers to the curiosity that arises in their minds. *Yātrā* can be for religious upliftment or for seeking pleasure or as a hobby or to kill the boredom from mundane life. Travel can also be for economic gains, if used as a profession, and also for studies and research purposes. Travel is a privilege that most of us enjoy today with our means of subsistence already taken care of and there's excess in both time and money to satiate our hunger; however it would not have been the case in the past as the everyday struggles were very real for most of the lot and travel, in any form, would have been a luxury and rarity. Sopara or Śūrpāraka, as it was called, is a land which has attracted people from all walks of life and for various purposes in those days; and is luring researchers and scholars today to study the depths of its vibrant past. With this paper, the authors would like to bring forth the multi-faceted Sopara using multiple sources, some of which are interestingly overlapping.

We have taken into account religious literary sources – Buddhist, Jain and Brahmanical, to establish Sopara as an important *Tīrtha Kṣetra* and also to see how it is important for all the major religions discussed. The work on Buddhist and Brahmanical context of Sopara has been done extensively, so we have taken that into account and focus is more on the Jain sources. Apart from these, we would also look at other literary sources, archaeological data, traveller accounts, maps and works of other scholars to establish the point of *Port* and Trade Centre. We have also done a village to village survey looking for sites mentioned in literature and oral traditions.

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Literary Sources – Religious

Almost all the religious sources refer to Sopara as a city or a land of great importance and to be very holy. Legends associated with births to the conquests of kings to missionary activities to the origin of Sopara – all indicate that the place is very important, both in terms of sacredness and other religious importance.

A. Brahmanical

Brahmanical writings assert Śūrpāraka as a holy place. It is believed that Śūrpāraka was established by the 6th avatar of Viṣṇu – Paraśurāma and hence it is a holy *Tīrtha.* With Sahyadri mountain ranges to the east, Arabian sea to the west, Vaitarna river to the north and Ulhas river at the south, Paraśurāma created Śūrpāraka in such a way that the people of the holy place live with subsistence. Paraśurāma also brought various Sanskrit Vedic scholars to teach people and also shielded the place with his *Paraśu* (Axe). Sopara is referred to as *Paraśurāmatīrtha.* (*Nirmala Māhātmya* 2008 reprint)

The *Mahābhārata* mentions that while visiting various places on the western coast, Arjuna came to very holy Śūrpāraka. (Indraji 1882:3) Sopara is considered as a land which had 108 *tīrthas* and numerous *kuṇḍas. Padmapurāṇa* mentions the names of 108 *tīrthas* and also mentions that it is one of the holiest places. A dip in one of these *kuṇḍas* or Vaitarni river can wash away all your sins. (*Nirmala Māhātmya* 2008 reprint) *Skandapurāṇa* mentions that Sopara region is extremely holy and if someone observes *vrata* and *tapa* here then it will lead to *pāpavimocana* and the benefits will be multiplied 7 crore times. *Tryambakeśvaramāhātmya* mentions Nirmala as the purest *Tīrtha* which helps in attaining *svarga. Harivaṁśa* mentions that it is a very holy place and also gives its dimensions. (Nirmal Surpur 1979)

B. Buddhist

Sopara holds a very important place in the Buddhist tradition. In a previous birth, Gautama Buddha was born as a Bodhisattva Supparaka. (Hardy 1853:13) Buddha being given the name Supparaka itself claims the importance of the place. Apart from this, the story of Bodhisattva Punna/Pūrṇa also states that Buddha visited Supparaka on Punna's request

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when Punna went to Śrāvasti. Buddha came here and converted to Buddhism a Brahmanical sage Vakkali and 500 widows, whom he gave his nails and some hair as relics, over which they built a *Stūpa*, called Widows' *Stūpa*. (Indraji 1882:3)

8th and 9thAsokan edicts found at Sopara points to the importance of Sopara during the 3rd century BCE. Buddhist texts *Mahāvamsa* says that after the 3rd Buddhist council, Aśoka sent to Aparānta (Konkan) one of his missionaries, *Yavana* Dhammarakhita/Dhammarakshita. This missionary is said to have preached the Buddhist faith to 70,000 hearers, of which 1000 men and more than 1000 women, all of whom were *Kṣatriyas,* entered priesthood. *Yavana* is generally referred to a Greek or a Bactrian and the selection of this missionary indicates that the population at Sopara would have certain foreign elements in it. Pt. Bhagwanlal Indraji also believes that Dhammarakhita made Sopara as the base and then spread Buddhism across western India from here. (Indraji 1882:2)

Mahāvaṁsa also mentions that the first Sinhalese king of Sri Lanka, Vijaya, sailed from the Supparaka on the Indian coast. This Suppāraka has to be Sopara given the importance of the place.

C. Jain

Etymologically, Vasai (southern part of Sopara) name originates from the word *Vaas* or *Baas* meaning *Vasti* or *Basti*, a term often used to indicate a settlement of Jain monks.(Sandesara: 1945:128) The well renowned king Shripal Raja had married the daughter of King Mahasena, Tialakasundari, who was the king of Sopara. (Mehta: 1992:215-220)*Paumacariyam* (Jain version of *Rāmāyaṇa*) also mentions Sopara. It mentions that Luv-Kush had conquered Sopara, amongst other places. (*Paumacariyam*: Vora 2005:510)

Sopara is regarded as the ancient *Taleti* (foot hill) of the sacred Shatrunjaya hill by the followers of the Jaina faith. Shatrunjaya is to the Jains what Mecca is to the Muslims. The Jains believe that Sopara was the earliest *Taleti* of Shatrunjaya, established by 1st Tīrthaṅkara Ādinath's eldest son Bharat Chakravarti,which gradually shifted to Vallabhīpura (Gujarat) and

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then again reshifted to Palitana (Gujarat) where it is still being worshipped today. There are ample references which attribute this special status to Sopara. (Bhagyayashsuri Kale Shah: 2019).

Aśoka's grandson Samprati (2nd century BCE) was an ardent follower of Jainism, had given patronage and facilitated safe travel for *Sādhus* in the Sopara region. (Kshemkirti:Vol.3:917-21) Also Samprati inscribed numerous rock edicts as an honour to his grandfather Aśoka as believed by many other researchers.

The Jains have various *Gachhas* (loosely translates to factions or sects) which have their own sets of rules and functioning. In the ancient times, there were 84 *gachhas*, the seeds of which were sown in Sopara circa 1st century BCE - 1st century CE. The following classification shows how it came into existence according to the Jaina texts:-

- Vajrasensuri
  - Nagendrasuri 21 *Gachhas*
  - Candrasuri 21 *Gachhas*
  - Nirvṛttisuri 21 *Gachhas*
  - Vidyādharsuri 21 *Gachhas*

This is how *Ācārya* Vajrasensuri sowed the seeds and 84 *Gachhas* came into existence. Out of the 84 *Gachhas*, one was Śūrpāraka or Sopariya *Gachha.* (Jain Paramparano Itihasa: Vol.2:2003) Sopariya *Gachha* was still active till 1953 CE. (Gode: 1953).

Ācārya Yakshadevsuri, the 17th head of the *Pārśvanatha paramparā* (followers of 23rd Tīrthaṇkara Pārśvanath's tradition) had visited during the end of 12 year famine in *Veer Saṁvat* 585 (58CE). Here he tried to restore and salvage the *Āgamas* by conducting an *Āgama Vācana*. *Āgama Vācana* is a congregation of *Sādhus* where they memorize the *Āgamas*, as there was no proper way of writing down these *Āgamas*. More than 1000 *Sādhus* and *Sādhvīs* were part of this congregation. (Muni Gyaansundarvijay: 1944)

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Ācārya Jinaprabhasuri (14th century CE) mentions, in his work *Vividha Tīrtha Kalpa*, that Sopara was one of the 84 most important *tīrthas* for Jains. He also mentions that Sopara had an image of Ādinātha which people worshipped. Jains believed that it was a *jīvitasvāmī* (made when Tīrthaṅkara was alive) image of Ādinātha. Pethad Shah (1223CE-1283CE), a wealthy merchant, constructed 84 temples all across India; out of which 51st temple he constructed was a Pārśvanātha temple at Sopara. (P.Bhagyayashsuri Kale Shah: 2019)

Apart from these, *Jaina* texts also point towards various *Pratiṣṭhā, Dikṣā, Saṅgha-yātrā and Cāturmāsa* at Sopara (from 1st century CE till the 19th century), indicating that it was a sacred place for them.

Literary Sources –Non- Religious

A. Cave Inscriptions

Western Indian cave inscriptions contain numerous references to Sopara. An inscription from Karle from 1st century CE records donation made by Satimita from Sopara along with some relics which can be related to Bhadanta Dhaṁmutariya. Satimita is Dhammutariya's nephew and the name of the Bhadaṅta signifies his connection with the Dharmottarīya sect. (Kumari 2019). Ushavdatta's inscription from Nasik Panduleni caves from the 2nd century CE mentions his gift of a guest house with four doors and four *verandahs* at Sorparaga (mostly to Brāhamaṇas given the flow of the inscription). At about the same time Naneghat inscription records excavation of a cistern by Govindadāsa of Soparaya. Similarly an inscription at Kanheri records gift of a cistern by worshipper Samika. (Indraji 1882)

B. Traveller Accounts

Part 1: Foreign Travellers

Travellers have been writing about Sopara since the 1st century CE. The 1st century book, by an unknown author, *The Periplus of the Erythraean Sea,* finds mention of Sopara multiple times. It is followed by the Greek Geographer, Ptolemy, who describes Sopara as *Ariake* makes a mention of

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the rivers around. However, the placements of the locations are a bit off according to scholars. Both these works touch upon the fact that Sopara/*Ouppara/Ariake* was an important sea port and also touch upon it as a link between Kalyan and Bharuch. (McKrindle: 1885:38-42) (Indraji: 1882:5-6) In the 6th century CE, Greek Merchant and monk Kosmas Indikopleustes has refered to Sibor near Kalyan. During the 10th century, Arab traveller Al Masudi mentions Subara alongwith Thana. Persian travellers Ibn Haukal and Al Istakhu and Arab Geographer Al Biruni mentions *Surbarah, Surabaya* and *Subara* respectively. In the 12th century, African geographer Al Idrisi describes *Subara* as one of the emporiums of India with great trade. In 1322 a Christian missionary Jordanus mentions about strife with *Musalmans* of Thana and also points towards the presence of Christians at that time in Sopara.He also travelled from Thana to Broach via Supera. (Indraji 1882)

All these accounts indicate the importance of Sopara as an important port and a trade center as well as a link between the rest of the world and Indian hinterlands.

Part II: Indian *Yātrās* and Travel Accounts

We have already looked at some of the missionary attempts by various religions at Sopara. Apart from these, there are various travels – both *yātrā* and otherwise, recorded to and from Sopara.

An 8th century book *Kuvalayamālā* (778CE) mentions the chronicles of a merchant *Lobhadeva* from Takṣaśilā who came to Dakṣiṇapatha to Sopara to sell his horses. At Sopara he meets a *śreṣṭhī* (guild-head/banker) who helps him sell his horses and helps him become rich. Interestingly, it mentions that at *Sopparaya* traders had their own clubs and customs and foreign traders had to share their adventures. This indicates that foreigners would be frequenting the region.It also describes a *Tīrtha-yātrika* with reference to dress and equipments. It also mentions the necessity of princes to ride horses and the author also mentions in detail the 18 different breeds of horse alongwith *varṇa* and *lanchhana*. (Upadhye: 1970). The way this book describes horses and horse trade in such detail makes the authors believe that the Jain community at Sopara or the person who commissioned

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the book was perhaps involved in horse trade. Another indicator to support the idea is that Ghodbunder, which is supposed to be a port involved in horse trade according to scholars, is not far away from Sopara.

Another important reference is that Vastupāla and Tejpāla, who were ministers of the Solankis and also the ones to commission the Dilwara temples at Abu, were born at Sopara (circa 12th century). After moving to Gujarat, they had taken out *tīrtha-yātrās* to Sopara and had also commissioned for construction of a temple. Alongwith this some references speak of their donations towards 700 *Brahmaśālā,* 700 *Maṭhas,* 3002 Śiva Temples, 84 ponds, 464 wells, and 64 masjids. The numbers might be a bit of an exaggeration but it indicates that these ministers were open to donations to institutions outside their faith as well as the rich cultural diversity of Sopara.

According to the Jain texts, there are references to various *saṅgha-yātrās* that merchants and *śreṣṭhīs* from various regions have taken to Sopara ranging from the 2nd century till the 19th century.

A *yātrā* is not only inbound but can also be outbound. People from Sopara have also set outside and have left their markers there. Around the middle of the 12th century, Sopara had the honour of sending the Konkan delegate, Tejakaṇṭha, to a literary congress held in Kashmir. The Konkan king who sent him is named Aparāditya. (Indraji: 1882:6)

In the Sojitra town in Gujarat, a Bronze votive image dated V.S.1514 (1457CE) has been found where the person who commissioned and installed the image was from Sahuala, which is one of the names by which Sopara was referred to in the past. (Prachin Pratima Lekh Sangraha: 76)

Part III Śrī Sopara Vijñaptikā

Śrī Sopara Vijñaptikā is a memoir in poetic form describing a *sādhaka's* journey to the sacred land of Sopara. It is taken from a handwritten manuscript roughly dating to the 13th-15th century and is written in early Gujarati *apabhraṁśa* and the name of the author is not mentioned.(First printed in *Anusandhāna* magazine: vol. 56: Aug 2011:58)

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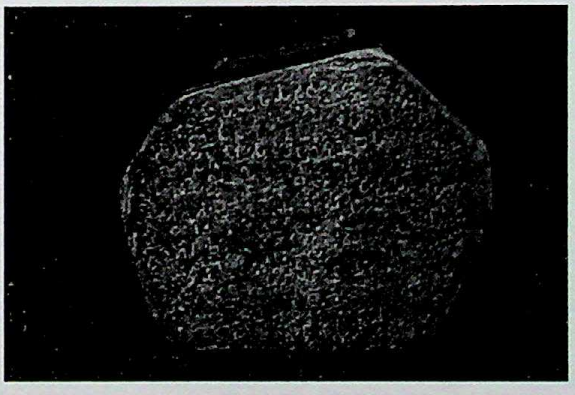
The author mentions how he is visiting Sopara, which is a *Tīrtha Kṣetra* having a *jīvita svāmimūrti* of the first Tīrthaṅkara Ādināth and is a *sarvaśreṣṭha tīrtha* equating the journey to this single *tīrtha* and *yātrā* to 68 *tīrtha* combined. He also refers to it as Shatrunjaya *Taleti*. He gives a vivid description of the geography and biodiversity of the region. He describes the place close to the coastline and is a land of 1300 *sarovara*. There are fruits, flowers and other cultivations like coconut, banana, grapes, *tāḍa* (ice apple), *bijora,* rice, *ketaki*, *mogrā, campā, agar, pagar, nāgarvel* (beetlenut leaves), *elaichi, lavang,* sandalwood. He mentions the grandeur of the trees and the spread of the heavy vegetation. Then he goes on to describe how people worship with *rās-bhas,* singing, dancing and how the *bhakti* puts an end to all the worries and all he wants is to be one with the God. The most beautiful part is that he addresses the natural beauty and the deity with same affection and respect. The journey described is both physical as well as transcendental for the *yātrika*.

Archaeological Sources

A. Previous Explorations and Excavations around the Buddha *Stūpa*

Numerous archaeological excavations and explorations have been conducted in and around Sopara which has yielded in a treasure trove of data. The Buddha *stūpa* site of Sopara, locally known as Buruda Rajacha Kot, was excavated by Bhagwanlal Indraji in 1882 and yielded a large stone coffer within a brickbuilt chamber with 8 metal images of Buddha including *Maitreya Buddha*, a copper casket with stones, gold flowers and scented powder, jewellery, relics such as begging bowl and a silver coin of *Gautamiputra* Satkarni (1st century CE). Though the *stūpa* dates back to 3rd century BCE, the metal images seem to be around 8th-9th century CE;



SEQ Figure * ARABIC 1.8th Ashokan Edict

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probably put when the *stūpa* was expanded during the reign of Rāṣṭrakūṭas. Also, a fragment of the 8th Rock Edict of Aśoka was found from the nearby Bhatela pond. (Indraji 1882) The rock edict is perhaps not only Sopara's but also Mumbai's earliest historical evidence.

The site was re-excavated by M.M.Qureshi of the Archaeological Survey of India in 1939-40, when several stone lintels and two small *stūpas* were found on the south side of the main *stūpa* in addition to a few shards of plain glazed ware of the Muslim period. (Tripati Gaur 1997).In 1956, fragments of the 9th edict of Aśoka were found by a little boy from Bhuigaon (A.Ghosh:ASI:1993) Anwar Munshi (1972) found a number of Sātavāhana lead coins at Sopara. Exploration (1994) in the adjoining area has yielded RPW and Glazed Ware. The evidence is further corroborated by a joint excavation in 1993 carried out by the Archaeological Survey of India and the British Academy, Hyderabad where antiquities of the Early Historical period (Sātavāhana and Kṣatrapa period) — lead and copper coins, semi-precious stone beads, small fragments of Northern Black Polished Ware (NBPW), Roman amphorae pieces and Islamic Blue Glazed ware were discovered. An earthen wall and a fourteen coarse stone wall with varying sizes of stone blocks were also encountered during this excavation. A Portuguese landing place to the east of Gaas has also been found. (Tripati Gaur 1997)

Kindly make a note of the *kicakas/bhāravāhakas* lying in the vicinity of the Stūpa. These are apparently brought to the site later on, after they were found elsewhere, but they indicate to the presence of a temple structure nearby. There are at least 4 *kichakas*. Also, there are more than 10 votive *Stūpas*, some of which were unearthed during the recent excavations by MS Chauhan. These votive *stūpas* are the markers that people would be visiting here to fulfill their wishes.

SEQ Figure * ARABIC 2. Buddha

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3. The *kicakas / bhāravāhakas* lying around the Buddha *Stūpa*

4. Votive *stūpa* next to Buddha *stūpa*

B. Remains around Chakreshwar Talao

A lot of sculptures have been found near the Chakreshwar Talao and are kept in the Shri Ram temple in the vicinity. The temple doesn't seem to be much older than 100 years but the remains found nearby are all kept here in the temple premises.

Of all the medieval sculptures listed, noticeable ones are the Brahma, with full grown beard and 3 heads and the rare image of Agni, which is showed riding his *vāhana* the Ram. Other figures lying are Mahiṣāsuramardinī, Sūrya, Gaṇeśa, Umā-Maheśvara, Harihara, Gajalakṣmī, Jain Ambikā, a Nandī, several memorial stones and Surasundarīs.

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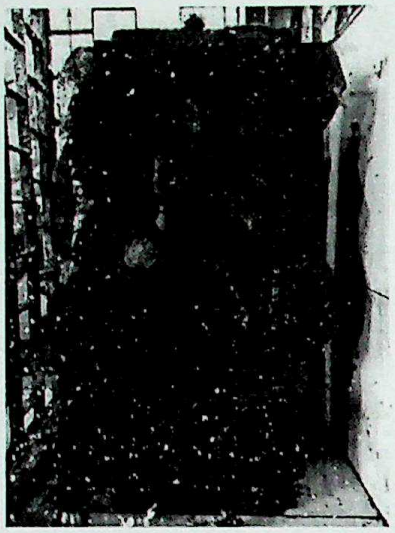

5. Agni riding the Ram

6. Full size Brahmā image

7. Jain Ambikā 8.Umā Maheśvara 9.Gaṇeśa 10.Harihara

11. Gajalakṣmī 12. Sūrya 13. Mahiṣāsuramardinī

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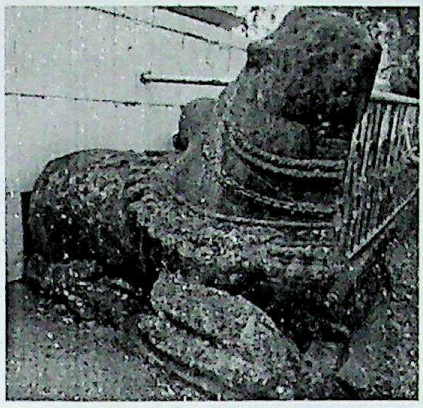
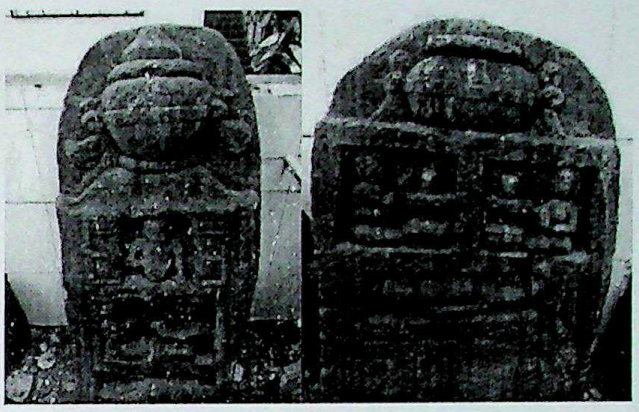
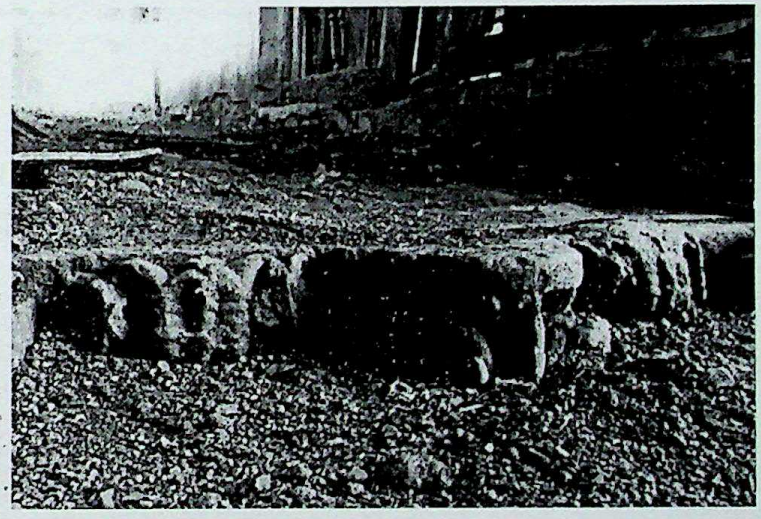


14. Nandi



15. Memorial Stones

Another interesting thing to notice is an old temple plinth next to the temple.



16. Old temple plinth right next to the new temple

C. Remains around *Gaas* village

The area around *Gaas* village is rich in archaeological remains. Bhagwanlal Indraji also refers to the area near Rama Kuṇḍa (*Gaas tank)* as place with remains of old Jain temple. (Indraji: 1882:4) A lot of remains have been found from the water tank in the *Taki Pada* region of *Gaas* including lintels of Jain temple and other fragments, Viṣṇu, herostones and other debris which indicate the presence of temples in the vicinity. A notable finding is a stone anchor found in the area which coincides with the place where an earlier port would have been; which has now been filled up due to siltation.

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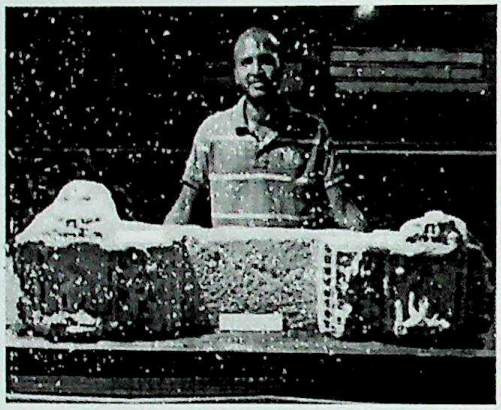
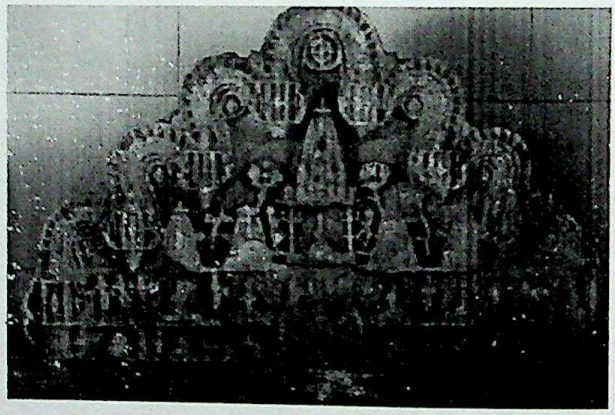
A temple plinth has also been found in the same region, where a slum dwells today. Some of these remains are with the University of Mumbai while some lie in custody of the temples in the region.



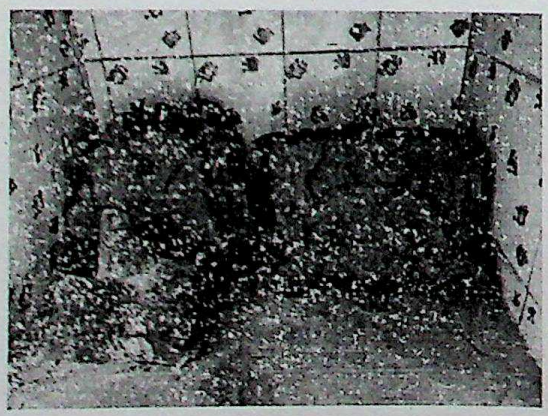
17. Lintel of a Jain temple in marble

18. Remains of a Jain temple

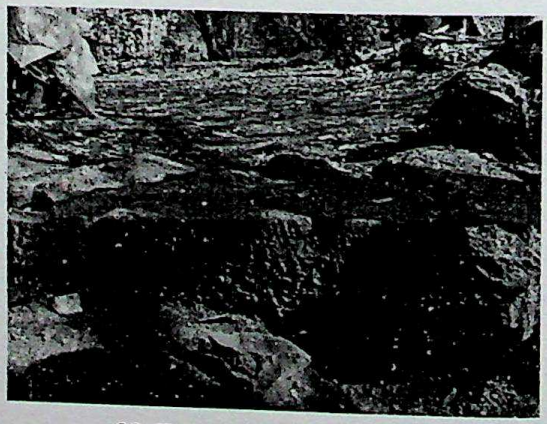
19. Viṣṇu (with Daśāvtāra)



20. Remains pertaining to Jain faith (heavily corroded)



21. Some Kicakas from Taki Pada



22. Temple Plinth – Taki Pada

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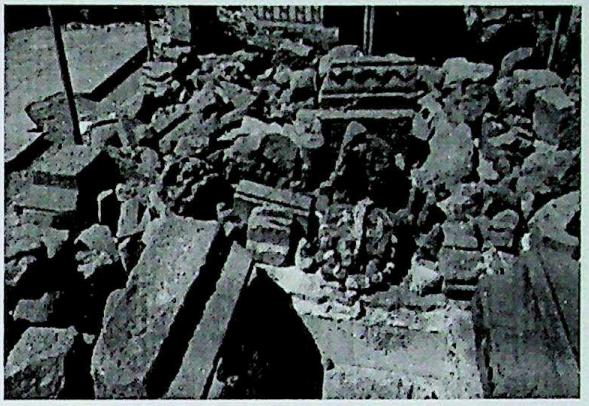
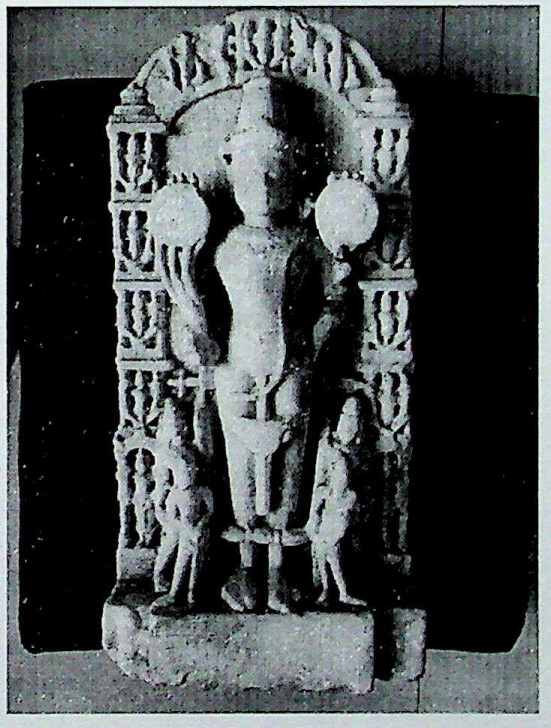


23. Debris of old temple remains

D. Recent Findings



24. Surya image

Amongst the recent findings are the Sūrya image from *Gaas* (in custody of Sopara *Achalgachha* Jain Saṅgh) and 7 Bronzes of Jain Tirthaṅkaras (in custody of *Chalpeth/Agashi* Jain Saṅgh). All the images have inscriptions on them. The Sūrya image is dated 1412CE while the Bronzes ranges from 1458CE-1555CE. The authors of this paper have presented a paper on the Jain findings recently establishing that Sopara was a very important *Tīrtha Kṣetra* for Jains during the 14^{th} – 16^{th} century. An important point to note is that the Modhas, who were Brāhmaṇa merchants and rose to prominence under the Rāṣṭrakuṭas around 10^{th}-11^{th} century CE in Sanjan, are mentioned in the inscriptions on these images. The images are predominantly Jain origin; so does it indicate that the Modhas shifted to Sopara and went back to their roots as trading community as visible

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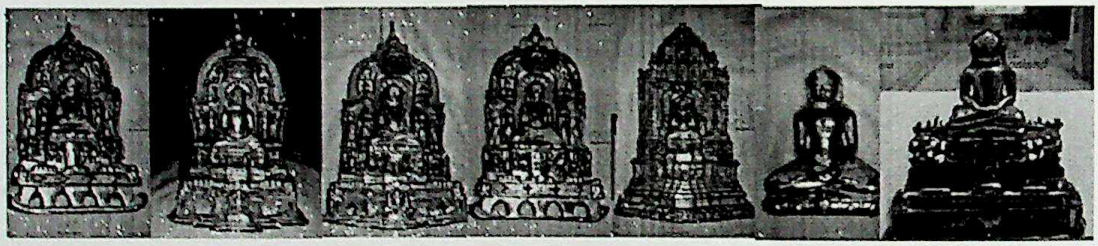
amongst the other communities mentioned on the votive images. Also noticable is that there was some transition in their faith or some amalgamation with the other Jain merchants residing in the region then.(P.Bhagyayashsuri Kale Shah: 2019) (Dalal: 2019). Nala and Agashi were one of the Panchtithi's (5 *tīrtha* places) frequently visited by the Jain worshipers in large number, who resided in and around this land.

Apart from these, new findings include Viṣṇu image with Daśāvatāra panel supposedly belonging to the Shilahara-Yadava period and Jain Yakṣa panel,which is mostly Medieval. Both these panel and the image lie with the Shankar Nageshwar Mandir in Nala village.



25. 7 Bronzes found. Now lying in the custody of Agashi Jain Temple Trust

Sr.no	Tirthankar	Date	Dimesnsion	Weight	Type
1	Neminath	VS1515/1458CE	152mm x 92mm	0.630kg	Panchtirthi
2.	Adinath	VS1518/1461CE	212mm x 138mm	1.08kg	Panchtirthi
3	Sumtinath	VS1527/1470CE	200mm x 130mm	1.05kg	Panchtirthi
4	Shreyanshnath	VS1531/1474CE	168mm x 102mm	0.780kg	Panchtirthi
5	Sambhavnath	VS1533/1476CE	290mm x 205mm	2.2kg	Chaturvimsati
6	Adinath	VS1612/1555CE	105mm x 82mm	1.01kg	Image to be mounted on something
7	Vimalnath	NA (Broken)	107mm x 107mm	0.580kg	Mostly Panchtirthi

26. Details of the Bronzes

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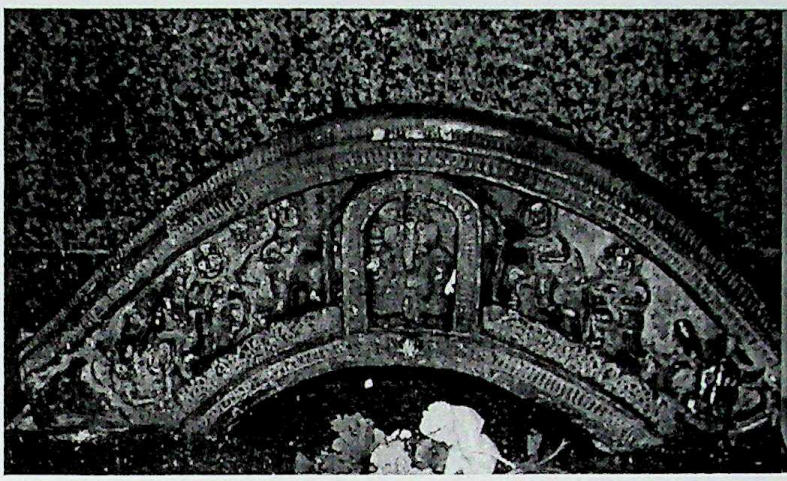

27. Jain *Yakṣa* panel (medieval)

28. Viṣṇu (with Daśāvatāra)

Sopara as a Trade Centre and a Port

A. Trade Centre

We have already look at various references which describe Sopara as a trade centre or a place where the merchant or trader community thrived. In some of the religious myths and legends the protagonist is involved in maritime or some other form of trade. Ancient trade roads linked Sopara through Kalyan with Nasik, Paithan and Ter in the Deccan. The mentions at various important caves along the trade routes are a testimony to it. The donations also assert that the traders thrived at Sopara.

One peculiar mention pertaining to trade is that *Kalal* (people who were involved in liqour making and selling) were present in Sopara. However, these people were not looked down or banished from the society and in fact had the right to commensality. (Malaygiri:6:44). The most intriguing thing is that this is mentioned by a Jain *sādhu*. This is a mark of Sopara being an ancient cosmopolitan.

B. Port

Sopara has been a thriving port since the 2-3rd century BCE, if not earlier. The mentions in the *Periplus* mention how the monsoons would be the decider of the seasons and would help in the inflow, harbour and outflow of the ships coming from India as well as the world. The discovery of Caves at

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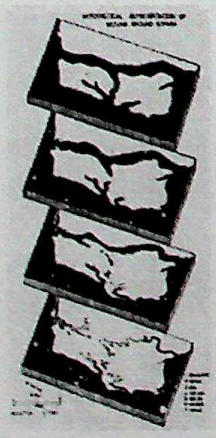
Edvan is again a sign that this would have been important in the history of Sopara as a port as this is the northern marker of Sopara and also the entry point into Vaitarna. (Pandit Kale:2013).

An ancient stone anchor was found in 2018 by one of the authors of this paper. The anchor again lies in the proximity of *Gaas – Taki Pada*. A lot of archaeological findings depicted above have been found from this region. The anchor is a pointer of the place where probably the ships would be harboured. Interestingly near the stone anchor site, there is a *Bandar Masjid*; *bandar* means port, does the name have any resemblance with its past? (Kale:2018)

29. Siddarth Kale with stone anchor

A Kutchi sea manual from the 17th century talks of a regular cargo trade route through the Bolinj-Sopara creek. Agashi was a ship building center till the 17th century where the Marathas as well as the Portuguese built vessels upto 500 tonnes size. (Arunachalam:2002)



30. Process of siltation at Sopara

Sopara used to be a thriving port till its decline started due to siltation of the channels. Experts also opine that the sea level would have been almost 0.5m above then the present level around 2nd-3rd century BCE. The siltation occurred gradually over a period of 2000 years and the siltation process hastened during the colonial period due to heavy deforestation in the hinterland and the construction of the rail track on a high embankment in the 2nd half of the 19th century dismembered the channel, leaving the middle sections dry. Also the rapid urbanization in the region has resulted in the filling up of the remaining channels. (Arunachalam:2002)

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Interpretation and Discussion

An Ancient Emporium

The archaeological remains found vouch for the literary references. The religious remains found depict the multi-coloured past of the same region. There is much more to be found but one thing which is endorsed by the finding is that Sopara was a cosmopolitan where people from all backgrounds and ethnicities lived together, used the available resources and prospered. There were no differences even against the *Yavanas* or the *Kalals*. Some tiffs would have been there, given the human nature, but otherwise they blossomed as a community. This was prevalent all throughout except for the arrival of the Portuguese – who not only had an anti-Islamic view but went on hitting everything that came their way. Once the Portuguese were ousted by the Marathas and was also under the British rule after that, the *tīrthas* again started blooming from whatever was leftover. As *Nirmala Māhātmya* points out that the Jains and the Buddhists tried to woo the Brāhamaṇas but never harmed anyone and only did it peacefully because the land of *Nirmal* is so pious; however there are only 3 entities that have harmed people here – *Vimalāsura, Śūrpaṇakhā* and Portuguese. Therefore it is not only a cosmopolitan but an emporium.

The Pillars – *Tīrtha,* Trade and Port

The monks are supposed to live in isolation from the society but they settled on the trade routes! Be it the caves or the temples or the monastries, they needed something for subsistence; maybe even something more than subsistence. All these religions would not have survived without the patronage of either the kings or the wealthy community. However, this isn't a one ended road. The people involved in the trade would need something more in their lives because what would they do with the excess they have – use it on their other development and what better than *yātrā*. The trade in these regions was heavily dependent on the climate, it even is today, and as we have seen even in references that in times of famine it was the monastic order that guided them. This was not only restricted to the people living locally but everyone who aspired to be a *tīrtha-yātrika*. Thirdly, the trade wouldn't have been what it was if it was not a port. It was the port that was the passage between the hinterland and the world. These three are the plinths over which Sopara matured and stood firmly for over 2000 years.

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All of the references above prove that from the 3rd century BCE to the 15th century, Sopara was not only a place of sanctity but was one of the leading ports and trade centers on the western coast of India.

Sopara *tīrtha* has been an ancient religious centre, known for its archeological, literary as well as trading significance.

Sopara's main land holds a 200 years old Jain temple named Agashi, which was formally built by a renowned trader, a social worker, as well as a true devotee named Sheth Motisha.

This *tīrtha* was reformed and its prestige was rebuilt by Pūjya Jaina Ācārya Yashovarma Suriji Maharaja on 25th of April 2019.

During its *pratiṣṭhā* occasion, a lot of research and study was conducted, where we came across many facts which enlightened Sopara's religious significance.

The research learned a lot about Brahmanical writings, Buddhists literatures, Jainism history, etc. Also non-religious inscriptions and sources are accounted in this holy land. This research was first presented in Mumbai, followed by Banaras at *Yātrā* Indic Conference 2019.

This research doesn't stop here, it is still being studied and soon the new facts and findings, with its authenticity and references will be presented.

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Images:-

Fig.1 http://artdose.in/india-and-the-world-a-history-in-nine-stories/ accessed on 23-10-2019

Fig. 29 From Loksatta article mentioned above. Accessed on 23-10-2019

Fig. 30 Ghate, Savita. "Palaeogeography of Chaul: A Coastal Town on North Konkan Coast." Bulletin of the Deccan College Research Institute, vol. 49, 1990, pp. 145–151. JSTOR, www.jstor.org/stable/42930280 accessed on 24-10-2019

Rest of the images belong to the authors (Monish Shah and Siddarth Kale). Some images are taken with persmission from Abhishek Madhani, Sojwal Sali.

The authors of the paper would like to state that in case of some religious references, there is a possibility of some mistake and the authors would furnish with the accurate information as per their knowledge in the subsequent works that they do.

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PORTS AS HUBS: AN ANTIQUITY PERSPECTIVE

K. M. Chudasama*

Abstract: The ports had always attracted considerable attention from geographers, archeologists, sociologists, historians and economists, but the area of interest had tended to focus either scarcely on the connections between land and water, such as shipping and trade facilities or value of trade and competitive position. In particular, with certain exceptions, ports had rarely been treated as catalyst of socio-economic and regional development. The aspects of a port's contribution to the existence of a town or region had largely been ignored. History of ports matters in another sense too, because taking an ancient view of port development enables understanding the dynamics of how developments had taken place over a period of time.

The paper reviews the dynamics of ancient ports of the world. Ports being the commercial hubs located on international sea routes, the characteristics of ancient ports in different geographical regions of the world have been analyzed. The paper studies the role of ancient ports and changes in the status of various ports of the world over time.

Key Words: Ancient Ports, Ports in Antiquity, Ports of World.

Introduction

As water forms the large part of the surface of earth and had granted access for interactions worldwide the Seas, Oceans and Ports are viable and compelling unit of analysis as it brings out noticeably, the process of integration that connect people living in various geographical provinces around the coastal areas. In other

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words, if we try to understand the dynamics of linkages, water in fact connects the land masses, rather than dividing it, then the outline of the global history turn out to be more noticeable linking the distant people and places around the world. Over a period of time, the overland trade routes came under the control of more than one empire, which proved quite detrimental to the free flow of commerce and trade. The traders from distant land had to pay tolls to many small kingdoms, that it became a costly affair. The foreign trade became more or less a sea borne trade, oceans served as natural highways and seaports flourished as the major trade centers for exchange and commercial activities. (Prasad 1977, 23) Moreover, it required no expense on construction, maintenance and supervision. Traders knew that the transportation by water was cheaper and it is comparatively easy to carry huge volume of goods without much expense of energy and labour.

The benefits of the sea as a freeway had led to the expansion of settlements in coastal regions dependent on activities of seaports. The destination of such settlements characteristically demonstrated natural benefits at water site through the opportunities for water borne transport. These prospects expanded with the progress in accurate navigation systems that, which supported the international trade. Consequently, few of these settlements became port cities, with commercial and business communities exchanging goods from remote regions that established a market in the inner land locked regions. For such seaport towns, the sea front had been economical as well as the destination of existence and this was commonly exhibited in the linkages between seaports and cities at various levels.

Rise and Fall of Ancient Ports of Mediterranean Sea[1]

Carthage: Carthage was a port and a mart of the ancient world, situated on a promontory on the north east coast of Africa. It was known to Romans as 'Carthage' and to the Greeks as 'Charchedon'. The original name of port was 'Kirjath-Hadeshath' or 'New Town'. This port was famous for its wealth and dominated the Mediterranean Sea during the 9th Century BC. It was known for its commerce and military actions and grew quickly into commercial centre due to its strategic location on the shore of Mediterranean Sea. By 5th Century BC,

1. Refer Appendix Map 1: Ports of Mediterranean Sea

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Carthage had vast hinterlands and became an aristocratic republic that coincided with its prosperity. Trade was totally free at this port and ship owners at the port had a monopoly of transport. Romans considered Carthage as a rival. In 146 BC, Romans captured Carthage and destroyed it. In 29 BC, Romans rebuilt Carthage city and it once again became an important commercial centre until Arabs finally destroyed it in 698 AD.

Alexandria: Alexandria was founded in 15th Century BC and became a centre for the sea borne commerce. Alexandria was a major seaport near the delta of Nile River on the edge that divides Maryot Lake from the Mediterranean Sea. This port city was planned by Alexander the Great. The port was built in 323 BC with two harbours, one harbour handling Nile river canal traffic of trade and other handling the trade traffic of Mediterranean Sea. Instead of building it on Nile delta, it was constructed 20 miles to the west; so that the silt and mud of the river do not block the city harbour. The exchange rate and prices were kept stable by rigorous measures. The trade between India and Rome West was carried out through this port. Nabataeans merchants used Alexandria as their principal port for trading.

Byblos: History of Byblos goes back to Sumerian Civilization age of about 3500 BC. Byblos possessed the oldest shipyard and today it is on Mediterranean Coast, 37 km north to Beirut. By the beginning of Early Bronze Age (about 3000 BC), Byblos grew as significant shipping centre for timber on the east coast of Mediterranean sea. About 2000 BC, the Sumerians were overthrown by Hittites. But Hittites were not interested in trade and Byblos slowly started declining. Around 1200 BC, Phoenicians settled near it and developed the port city of Byblos[2]. Throughout the 1st Century BC, Byblos benefited from trade, despite the Babylonian and Assyrian infringement. During 1st Century BC, Alexender took over the Byblos and later on from 64 BC to 395 AD; Romans had control over the port city of Byblos. During the Arab rule in 637 AD, Byblos had been peaceful but its importance reduced over the centuries and archaeological confirmation from this period is disconnected.

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2. https://www.ancient.eu/ [Accessed 10/12/2020]

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Sidon: This ancient Phoenician city was a fishing harbour built on a promontory facing an island. Sidon flourished during 12th Century BC to 10th Century BC. It became an active trade centre during the Assyrian empire in 722 BC. It was famous for its purple dyes and glass manufacturing, which was demanded all over the world. Sidon was conquered by Sennacherib in 701 BC and became the head quarter of Phoenician navy. It contributed the best ships to the expeditions of Xerxes against Greece. At the end of Persian era in 351 BC, when Xerxes attacked Sidon, people of the city, unable to resist the super force, locked the city gate and burnt the city that took life of above 40,000 people instead of submitting to the attacker. Subsequent to this catastrophe, the Sidon was conquered by Alexander in 333BC. The great earth quake of 551 AD, destroyed the port city of Sidon. (Chakraborti 1966, 73) Sidon came under the ports of Damascus during the 15th Century AD and flourished once again under the Lebanon rule in the 17th Century AD. Sidon was rather vague from the 19th Century AD to 20th Century, when it turned out to be an important agricultural and commercial centre. This port also exported wine and beer.

Tyre: Tyre was an ancient maritime city of Phoenicia from about 2000 BC. It was built partly on island and partly on mainland. In 10th and 9th Century BC, Tyre enjoyed the primacy over the other cities of Phoenicia. It was the capital town of Phoenicia in 9th Century BC until the attack of Assyrians in 8th Century BC. In 7th Century BC, it was under the Assyrian Empire and between 538 BC and 332 BC; it came under the rule of Persia. In this period it lost its hegemony in Phoenicia. Alexander took over Tyre in 332 BC, using floating batteries and building a causeway to give access to the island. Tyre came under the Egyptian influence and became its part of kingdom in 200 BC. It came under the Roman rule in 68 BC. Main trade items of this port were iron, silver, tin and lead. It was famous for its Lenin industry, glass manufacturing, and metals polishing. The purple dyes manufacturing was a unique business. Tyre was the commercial centre and exerted a dominating influence on Sea Trade. The harbour is now chocked up with sand and trade has been diverted to other ports[3].

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3. http://phoenicia.org/cities.html [Accessed 8/12/2020]

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Beirut: The name of Beirut Port has been mentioned since 15th Century BC in the mutual letters of Pharaohs and the Phoenicians. The original name of the city seems to have been variously Birut, Birrayat or Beritus, which suggests that it was named after a well (modern Arabic still uses word Birut for well). Beirut was built on a delta of river Beirut, later when river silted up, the area became one land mass. When the ports of Sidon and Tyre started losing its significance in the first millennium BC, Beirut gained more influence. This port was conquered by Agrippa in 64 BC and the city soon became Romanized. Beirut has been continuously occupied throughout pre-history due to favourable location with fresh water and abundant fish from the sea. In the 3rd Century AD, it entered a period of fame and prestige found on its schools of law, in rivalry of Athens and Alexandria. The fame lasted for about 200 years till the end of the 4th Century AD. In Mid-5th Century AD, there was a series of earth quakes and tidal waves, the last of which in 551 AD, almost destroyed the city. The death toll was about 30,000 people. This calamity marked the decline of the city for centuries. Arabs conquered the city in 635 AD, without much struggle and later on there were periodic attempts to invade the city during the following centuries.

In 14th and 15th Century AD, Franks returned here as traders. Beirut began to recover economically and regained some of its former prestige, although physically it remained a small city. The 18th Century BC, saw mixed fortunes for Beirut, depending on the performance of local rulers. During World War-I, Beirut suffered a blockage by all the Allies and port became the import supply centre. During Civil War (1975-91), Beirut again suffered the destruction. Recently in August 2006, Beirut was again hit by Israel in a war between Lebanon and Israel[4].

Cyprus: The principal towns of this island were Nicosia, Famagusta, Limassol and Larnaca. Famagusta was the chief town in the center. Limassol and Larnaca were on the east coast, while Paphos and Kyrenia were on the south coast. Its history can be mark out to 9th Century BC and 10th Century BC. The Phoenicians from Tyre and Sidon made themselves the masters of Cyprus, to establish a new outlet to the west. In 6th century BC, it came under the Egyptian influence. (Prasad 1977, 31) After belonging successively to the Phoenicians, Greeks, Egypt, Cyprus

4. https://www.downtownbeirut.com/about-beirut-lebanon/ [Accessed 5/12/2020]

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in 57 BC, became a Roman province. Commercial relations of Cyprus with the east and west were intensified. It maintained close intercourse with Rhodes, which continued to be a stepping stone of Cypriot commercial expansion with west. The commercial products like wine, wool and copper were traded from the Cyprus. From 11th to the mid-15th Century merchants of the west dominated the commercial barter of spices and eastern raw materials, for woollen clothes, copper and other finished products of the west.

Gaza: During the early history of Nabateans (Arab tribe), small colonies were established near the port of Gaza between 1900 BC - 600 BC. Port of Gaza was established during this period, but in 7th Century BC, it developed as a trade centre of new Assyrian empire. During 600BC - 250BC, Nabateans traded from the port of Gaza and it became a trade centre. This port was known as a pirate port. Gaza had an advantage of deep wells, which supplied fresh water. This port town had a fertile land, with red, fertile soil that grew orchards of olives or citrus. The harbour of Gaza had a ware house to store cargo until ships arrive. Between 100 BC - 85 BC, the Nabatean port city of Gaza seemed to be losing its importance as most of the trade seemed to be passing through Alexandria. (Meyer 2008, 145)

Emergence and Decline of Roman Ports in Antiquity[5]

Cosa: In the first half of 3rd Century BC, when Roman Republic was expanding, the earliest port of Cosa was founded in 273 BC. The port beneath the fortified hill city was benefited by the protection of one of the few peninsulas along this mostly sandy coastline and was evidently the only source of fresh water. In 3rd Century BC, Amphora - the terracotta shipping containers of antiquity were produced at Cosa. This centre dominated trade in western Mediterranean Sea from early 2nd Century BC. The port of Cosa reached its height in 1st Century BC. It is during that time the massive concrete piers of the harbour, were built as well as the concrete remains in the lagoons[6]. Cosa port had a spring house that supplied fresh water for fish farms, and there was an amphora factory also. Around 70-60

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5. Refer Appendix Map 2: Roman Ports
6. https://archive.archaeology.org/online/features/cosa/ [Accessed 1/12/2020]

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BC, the port town of Cosa was destroyed by Cilican pirates, though the port continued to prosper. In late 1st Century BC, after a great storm of tidal waves, the harbour and fishery was blanketed by heavy layer of sand. By the beginning of imperial period in 27 BC, the need for Cosa as an exporter hub had passed and in 1st Century AD and Cosa harbour no longer exported wine.

Puteoli: This ancient port town was formed by Samian Greeks from Cumae in 520 BC and it came under the Roman rule by the end of 4th Century BC. The earliest event in the history of Puteoli was the hold back of Hannibal before its walls by Roman barracks in 214 BC. Puteoli turned out to be the first port on the Gulf of Naples when Roman colony established here in 194 BC. Puteoli became the chief port before the formation of an artificial harbour at Portus Augustus by Claudius. The imports at Puteoli mainly consisted of Egyptian grains and oriental wines, dispatched from Alexandria and other cities[7]. Puteoli, being a safe harbour, the greatest merchant ships could moor with safety and hence it was an important centre for trans-shipment to different provinces of Italy. During prosperity under Claudius and Nero, the town had a population of nearly 1 lakh people. The port town was located in the region that was of volcanic formation and due to the aroma of the sulphurous springs nearby the name of port was Puteoli. The Pozzolana volcanic dust was combined with lime to make the highly durable cement that was whether proof against the effect of sea waters.

Ostia: Roman king Ancus Marcius established Ostia in 620 BC. The wealth of Roman invasion was sent to Ostia to enlarge Italian reserves, and squad of Roman soldiers were shipped overseas from this active port. Ostia was basically a naval base in the 3rd Century BC. It gradually transformed into the commercial harbour in 2nd Century BC and was occupied by Marius during the civil war with Sullans in 87 BC. Ostia was robbed by pirates in 69 BC left destroying the fleet in the river harbour. Claudius commenced the construction of an artificial harbour towards the north of Ostia in 42 AD. Ostia turned out to be the usual Italian city against the Portus that stayed significant as a harbour in the early 5th Century. Alarics, Goths, Huns and Alans conquered Rome in 410 AD, while Gaeseric and the Vandals captured Portus in 455 AD. Ostia was a blooming trade hub

7. https://www.bible-history.com/isbe/p/puteoli/ [Accessed 11/11/2020]

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developed all through the following centuries till Barbarians invaded Ostia and the port started losing its significance as it silted up and was abandoned. In the early 19th Century when the archaeological excavations were done, the remains of this port town were discovered[8].

Wax and Wane of Persian Gulf Ports in Ancient Times[9]

Basra: Historically known as Baṣrah / Basara / Bassorah or Busra / Busrah Al-Basrah, the town was located at nearly 50 km from the Persian Gulf and 545 km from Baghdad. The Persian word Bas-rah meaning "where many ways come together". It was a prosperous business and cultural center, until in 1668 when it was conquered by the Ottoman Empire. Later on it witnessed fights between Turks and Persians and lost its significance thereafter. Finest dates in the world were grown in Basra for decades. The dwelling British reorganized the port during World War-I, which turned out to be the chief port of Iraq. It was a vital port through which the equipments and supplies were sent to Russia by the other associates during the World War-II. The city was time and again crust by Iran and was the spot of many wars, but couldn't be destroyed. Subsequently, the city was neglected by Iraqi Government purposely diverting the commerce to Umm Quasar.

Bandar Abbas: Port Abbas is located at a distance of nearly 1484 km. from Tehran. The region has hot and humid climate. Also known as Jordan Port in 1555 AD, it was located opposite to northern coast of Hormoz island. Portuguese had chosen this village as a location for loading the cargo in the year 1514 AD. In 1622 AD, Shah Abbas conquered this port and named as Bandar Abbas. Several beautiful buildings were constructed by English and Dutch for commercial purposes. Commercial ships from India carrying the trade cargo for Ottoman Empire and Iran, anchored at Port Abbas. The Dutch built a new town in the center of Bandar Abbas with the consent of Iran Government in the year 1741 AD. The East Indian Company was set up at Bandar Abbas city during the 17th

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8. www.ostia-antica.org%2F [Accessed 11/11/2020]
9. Refer Appendix Map 3: Ports of Persian Gulf

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Century; however it was shifted to Basra in 1759 later on. Presently, in the Persian Gulf, the Bandar Abbas is one of the most tactical business centers of Iran[10].

Ur: Ur of the Chaldees, is the Mesopotamian historic town. Its remains are evident between the city of Baghdad and the Persian Gulf towards the southern side of the River Euphrates River on the ridge of the Al Ajarah Desert. The location of Ur is today recognized as Tall Al Muqayyar in Iraq. The Euphrates River flowed near the walls of the city in ancient times. Ur was strategically at the outlet of the sea that enabled it to develop as a location for port. Ur was the starting point of the migration westward to Palestine during 1900 BC. Ur belongs to the initial settlements of villages established by the Ubaidian inhabitants of Sumer during 4000 BC. Ur turned out to be the prosperous city of Sumer prior to 2800 BC. The initial king of the 3rd Dynasty of Ur known as Ur-Nammu redeveloped the Sumerian Empire and managed the sea outlet during 2100 BC that enabled Ur to prosper in Mesopotamia[11]. The offspring of Ur-Nammu ruled the province for more than a Century till 2000 BC. But thereafter, the Ur was conquered by Elamites and was destroyed. It was a regional capital governed descendants in Babylonia during the time of Assyrian rule. Ur began to slack its significance after being taken over by Persia. The city was almost forgotten by the 4th Century BC perhaps due to the shift in the course of the Euphrates River.

Boom and Bust of Ancient Commercial Harbors of Red Sea[12]

The principal ports of Red Sea were Cane, Aden and Muza in the south and Berinece (Berenike), Myos Hormos, Leuce Come, and Aila in the north. In the ancient Roman era the traders used port Myos Hormos frequently due to the security issues with the desert roads during this period. Although the port was accessible at a shorter distance and time compared to Berenike, the port Berenike gained much significance compared to Myos Hormos over a period of time. Ptolemy II, Philadelphus (285 BC - 247 BC) founded Berenike as a centre of

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10. https://touriar.com/post/bandar-abbas [Accessed 1/11/2020]
11. https://www.ancient.eu/ur/ [Accessed 2/11/2020]
12. Refer Appendix Map 4: Commercial Harbours of Red Sea

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business with Africa and Arabia. Port Berenike was basically used in ancient times for importing African elephants for using against the Indian elephants of the Seleucid Army. As Berenike was located towards southern direction, it had a location benefit compared Myos Hormos that the homebound vessels were protected from the northerlies of the Red Sea. (Casson 1959, 110) Berenike being the prime port of Egypt, it conducted the commercial activities often with Africa, Arabia and India. In order to satisfy the severe demands of spices in the Mediterranean world, massive ships sailed to Berenike from India. Arabian traders used to deliver Indian goods at Ocelis (Cane) and Muza ports to sustain the monopoly over the Indian goods. Port of Berenike accepted cargo from India and operated as a transfer port that moved cargo to the Port of Alexandria through the Nile River and further supplied in the European markets and Berenike on the other hand, exported Roman goods to India. It also exported Emeralds and Red Corals, liked by Indians and used for making jewelry. Over a period of time in mid-sixth Century A.D. Berenike port was abandoned and consequently, it got silted over and gradually with the time it vanished beneath the sand.

Aden: Aden had a profound history since 3000 BC as one of the prosperous ancient Arab Port cities. It maintained its significance for the Indian Ocean and the Mediterranean due to its strategic position that handled Asian Trade. Aden was developed by constructing forts, walls, Bridges, Cisterns and Roads etc. Aden was one of the ancient famous Arabian marketplaces that was prominently known for fragrances worldwide and the most important items traded were perfumes of Aden manufacture like Adam, Brood and Dyes. The activity of Aden seaport was linked to those states that ruled Yemen or parts of Yemen since the establishment of the Ziyadaite State and thereafter from 1083 AD to 1173 AD the Aden port happened to be the capital of the Ziraite State. At the beginning of the 16th Century AD, when the Ottomans ruled Yemen during the first period (1538 AD to 1635 AD), weakened the commercial importance of Aden Seaport as trade activities were transferred to Mokha. In 1869 AD, Aden port gained its importance in trade, commerce and services to the ships. The Aden's convenient and strategic location on the sea route between India and Europe has made it advantageous to rulers and consequently it was possessed by emperors throughout history. Aden Seaport in the 1st Century BC was popular as Arabian Eudaemon and was a transfer point for the Red Sea trade. Later on when new shipping

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practices emerged and made the direct crossing to Indian Ocean, the port lost its significance[13].

Adulis: Its reference in ancient literature is found as early as 300 BC, however, not much of known about it during the first millennium BC[14]. Dr. David Peacock (2003-04), University of Southampton had undertaken archaeological investigation of Adulis port. It was an important Roman port in trade between the Mediterranean and India, on the shoreline of the Red Sea, hence sustaining extensive commercial linkages with Egypt, India and Arabia. Its fertile land produced enough food for its population and exotic exports. It also had significance in the Gulf of Zola and the southern trade route. Due to practical methods, manufacture of coins, gradual migrations of Greco-Roman merchants the port became prosperous and ships anchored at the port of Adulis. Traders exchanged cloth, metals, ornaments and steel for weapons. During the height of prosperity, Adulis had command over the southern Egypt, on the eastern part of Gulf of Aden, southern side of Omo River as well as on the west of Meroe Kingdom. In the 5th Century AD, Adulis was ruled by Asbas while Ellatzbaas was king of the Aksumite kingdom. In 710 AD Muslims destroyed Adulis.

Ascent and Descent of Ports of Indus Valley and Ancient India[15]

By 2300 BC, civilization on Indus plains and reached its maturity. The civilization was not confined to just Indus Valley, but it extended up to Manda (Kashmir) and stretching its arms up to Baluchistan and Sutkagen – Dor, very close to Iran border. This civilization had nearly 1300 Kilometers of coastline between two extreme ports of Bhagatrav on Kim estuary in Southern Gujarat and Sutkagen - Dor (now in Pakistan Makran Coast) of Arabian Sea. The main cities and ports, which were situated on the riverbanks, helped river navigation in up streams. The important ports were Bhagatrav on Kim, Mehgam on Narmada, Vala on Shetrunji, Prabhas near Veraval on Hiranya, Kindhar Khera in Saurashtra, Navinal and Todio in Kutch, Sutkagen-Dor on Dasht and Sutka-Koh on Shadikoler both in

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13. Trade and Navigation Report of Aden
14. http://www.ethiopiantreasures.co.uk/pages/aksum.htm [Accessed 10/11/2020]
15. Refer Appendix Map 5: Ports of Indus Valley and Ancient India

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Pakistan Makran Coast. This civilization had maintained trade contacts with contemporary civilizations of Egypt, Persia, Mesopotamia and China. Between 1800 BC and 1700 BC, civilization on the Indus plain vanished. (Srivasthav 1968, 52) Before discovery of the Trans-Atlantic and East-West trade routes to American and Indian sub-continent, Indian merchants from ancient Indian port cities like Lothal and Barygaza sailed on their merchant ships across the Bay of Bengal to distant lands like Java, Sumatra in the far east and across the Arabian sea to Persia and East Africa actively trading in spices, silk and other exotic commodities.

India has strategic location for maritime activities. The geographical situation, economic resources and adventurous entrepreneurship of the Indians, made India, a maritime power of the world in ancient times. Moreover the country lies in the tropics, north of equator, commanding a temperate climate keeping the seas navigable throughout the year. There was a chain of ports on the coast of India that played a prominent role in facilitating sea trade. (Singh 1987, 27) The Greeks, Roman and Arabs called the same ports with different names. Moreover, within the country; these places had more than one version and were corrupted from original Prakrit, Sanskrit or Pali. Furthermore, the geographical features of some ports have undergone drastic changes, destroying flourishing harbours with silt and sand over the centuries and generating new harbours with natural calamities. (Chakravarty 2001, 25) On the western coast, starting from Sindh area of ancient India, Barbaricam on the mouth of river Indus was the first important port followed by Patala on the Indus delta. In Gujarat, Prabhas Patan-Somnath (Veraval), Lothal, Cambay (Khambhat), Barygaza (Bharuch) and Surat in Gulf Khambhat, followed by Suppara (Sopara). Towards south, Calliena (Kalyan), Gomat (Goa), Honavara, Muziris. (Ray 1993, 44) On the eastern coast, port of Tamralipti (Tamluk) in northern of west Bengal, followed southward by the ports of Vizagapatanam, Masulipatanam (Machhilipatanam), Soptama (Madras) and Poduca (Pondichery).

Barbaricum: This port stood at the mouth of river Indus and was an active seaport. Puranas place Barbara in western India, which can be equated with Barbari of Ptolemy and Barbaricum of Periplus. Moreover Periplus mentions Barbaricum on the shore at one of the seven mouths of river Sinthus (Sindhu or

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Indus). (Chakraborti 1966, 38) The trading cities like Harappa and Mohenjodaro were linked with this port town. From this port, traders used to sail for Persian Gulf and through Red Sea to reach various trading centers in Mediterranean regions.

Patala: It was situated in Indus delta. Alaxender had begun to build great docks at Patala and had left a colony there. (Tarn 1966, 142) It was renamed as Demetrius-Patala when conquered by Demetrius. Pinly mentions that Patala was the first destination for ships coming to India and according to Tarn; pepper was exported from this port till 100 BC. The strong hold of Greeks on Patala in 2nd Century BC was brought under Sakas, during about 100 BC and Patala was excluded from trade route as traders directly went to next port of call.

Supparaka (Suppara/Sopara): Sopara was the capital city of Konkan from 1500 BC to 1300 AD. It lies on the Basin Creek, which was navigable till 17th Century AD is now silted on which Sopara stands. Periplus and Ptolemy mention this port as a major export centre. Thus in the Christian era, this port was a flourishing trade mart. (Behra 1999, 47) The Nepalese and Tibetan sources, datable to 4th and 5th Centuries AD, refer Sopara as a well built trade centre. Sopara was a flourishing port from 6th Century BC to 3rd Century AD. In 9th Century AD, it regained its name and flourished as one of the chief port of West Coast till the end of 14th Century AD. The port was famous for sandal and pearl fishing. The main cause of decline of Sopara was drastic change in environment.

Calliena (Kalyan): The ancient port city of Kalyan was situated in the Basin Creek on the bank of river Ullas, which joined Arabian Sea. The name of this port town appears in the inscriptions in many forms from Kanheri caves (1st Century AD - 6th Century AD) Kalyan was an industrial and prosperous trading mart. Kosmos Indikopleustes mentions Kalyan as the chief market town of western India, which exported brass, black wood, and dress materials. (Tripathi 2000, 58) Periplus has mentioned the port city of Kalyan as Calliena, but Ptolemy has failed to mention Kalyan, which shows by that time Kalyan had declined.

Honavara: Honavara is situated on the northern bank of river Sharavati. The river is navigable up to Gerusappa. The port of Honavara is also called Ponnavara in ancient times, which means golden village. Many foreign travelers who visited

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this port town had left descriptions of place. This port town has been referred as Naura in the Periplus of the Erythraean Sea. (Pearson 1981, 84) The port town of Honavara was refered as Hunnara by Muslim writers like Abul Fida and Dimishqi. Ibn Batuta (1335 AD - 1345 AD) refers to this place as Hunawar or Onore. This port town was flourishing with brisk commercial activities, where big ships used to anchor. Forest products of Konkan and south India were exported from Honavara.

Chaul (Simylla/Cemula/Chemulaka): The ancient port city of Chaul was situated on the northern bank of river Kundalika, on the head of Roha Creek, providing a convenient harbour for the coastal crafts. Periplus and Ptolemy have mentioned Chaul as Symulla. Kosmos Indikopleustes refers it as Sibor and Hiuen Tsang called it Chimola. (Swami 2000, 66) The inscription of Kanheri caves refers this place as Chemulya. During 2nd Century AD, it gained more importance due to cotton trade, aromatic plants, aloes and rice trade.

Gomat (Goa): Goa was known as Gomat, which means cool and fertile land. Its well known trade relations with Zanzibar and Sumatra were established long back in 14th Century AD. During 15th Century AD, port of Goa made a great progress during the Portuguese rule. Goa developed as a port city in 16th Century AD. (Hebalkar 2001, 37) Merchants from England, Spain, Italy, Germany, Middle East and South East settled in Goa and participated in trade from Goa. As Portuguese rule declined in India, Goa started loosing its importance.

Muzaris (Cochin): In the confluence of river Periyar in Kerala, there had been a port location, which changed with the flow of river. Cochin came up with the latest location of confluence. It was in the region of Cerobothra. The distance mentioned in the Periplus, confirms the position of Muziris at Cragnanore near Cochin. The Tamil literature speaks about thriving town Muchiri near the mouth of river Periyar, which belongs to Cherala. (Margbandhu 1991, 78) This area had been the outlet for the trade in Malabar Coast for more than 1000 years. In 1340 AD, due to severe flood, the ancient port of Muziris on river mouth of Periyar was silted, but the flood opened up a channel on which Cochin Port is located. Portuguese operated from Cochin and retained control over Arabian Sea and Indian Coastal Ports. Portuguese established their trade from Cochin to

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monopolize the pepper producing areas surrounding Cochin and for control of trade and commerce through south India.

Masulipattam: It was a famous port through many centuries in ancient and medieval period of Indian history. It is referred as Masalia by Periplus and Ptolemy. Masulipattam was famous for its cotton exports, yarn, tobacco and iron. Imports at this port included silk, sugar, woven fabrics, glazed ware, sulphur, camphor and china ware. It had trade links with Ceylon, Malayasia, Indonesia, Bengal, Burma, Europe and Gujarat. (Arasaratna & Roy 1994, 87) It grew during 17th Century AD as it operated as a transshipment port between east and west. Cargo from Bengal used to be trans-shipped at Masulipattam for onwards transportation to Surat in Gujarat and west Asia.

Tamralipta: Tamralipta was famous ancient port of Bengal, which was at the site of modern Tumluk in Midnapore district, near the present Haldia Dock. Fahien who came to India (400 AD - 411 AD) by land route, left for China by a merchant ship from Tamralipta. (Chaudhari 1985, 69) The prosperity of the port of Tamralipta reached its peak in the 7th and 8th Century AD. Tamralipta was connected by road with Northern India, Babylonia. It had sea contacts with Arakan Coast and ports of South East Asia. Tamralipta lost its significance in 10th Century AD due to silting of river.

Ebb and Flow of Ports of Ancient Gujarat[16]

The ruins of port towns that existed in the 3rd or the 2nd millennium BC have been discovered by the archaeologists, which indicate that marine trade was customary at that time. In antiquity, Gujarat had trade relations with many countries that deteriorated after the abandonment of cities of the Indus Valley Civilization. From ancient times Gujarat is known for its navigation and had established trade links with ancient countries like Sumer, Egypt, Phoenicia, Iran, Rome, Arabia, Lanka, East Africa, Brahmadesh (Burma), Sumatra, Malaya, Java, China etc. (Batra 1970, 88) Kautilya has mentioned in his 'Arthashstra' that the main occupation of people living on the coastline was navigation. The shipping of Kachchh during 150 BC has been mentioned in the book 'Batiyas' by Greek

16. Refer Appendix Map 6: Ports of Ancient Gujarat

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writer Galazy. The 'Tibu-Tib' book by African writer mentioned the strongly built Kachchhi vessels that sailed from India to Africa in ancient days. 'Nabhi Nandan Jinoddhar Prabandh' mentions about Gujarat: "Residents of this region are small traders doing trade at ports and hence prosperous"[17].

As per historical evidence, Saurashtra was an island in the 2nd millennium BC. Kachchh also was an island up to 18th century AD and ships were plying in the present desert area. The Rann of Kachchh was part of the Gulf of Kachchh in the 8th century BC and ancient substantiation show that the Rann of Kachchh had been a Gulf and up to the 7th Century BC, century ships were plying in this area due to its feasibility for shipping. It has been mentioned in various ancient literature about Bharuch that was a prosperous port around 6th Century BC and had established trade relations with the Middle East countries. It has been apparent that for centuries, the ships were plying in the Gulf of Khambhat. It is evident that the sea level has risen in the past and the ports have been submerged. It appears that the old ports, docks and harbors had been landlocked today as the sea receded overtime.

Lothal: Lothal was an important port on the Indian subcontinent during the Harappan era dating back to the 2nd Millennium BC. Lothal, believed to be the oldest dockyard in the world, is located at the head of the Gulf of Khambhat, now situated about 23 km away from the shoreline on the left bank of river Bhogawa. The unearthing of terracotta models of African mummy, Persian Gulf seal and model of boat noticeably demonstrate maritime connection of Lothal with Egypt and Mesopotamia. A massive structure of bricks at Lothal has been acknowledged as an ancient dockyard and the stone anchors nearby propose that Lothal was a significant maritime trading centre. By 2400 BC Harappans arrived here from the Indus Valley, perhaps in search of more fertile lands and potential ports and Lothal developed as the most important port and a centre of the bead industry until 1900 BC. Lothal was a well planned town and the strength of the Indus civilization at Lothal can be revealed by the floods that caused large scale destruction, but did not diminish the architecture of the city. Lothal was famous

17. https://www.geospatialworld.net/article/ancient-ports-of-gujarat/ [Accessed 14-12-2020]

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for its micro-beads that were made by grinding materials and baking it after rolling them on a string. The socio-economic culture of this flourishing and prosperous city during the Harappan era can be divided into two phases. The mature and thriving Harappan culture remains belonging from 2400 BC to 1900 BC and the late Harappan culture in its state of decline dating from 1900 BC to 1600 BC.

Khambhat (Cambay): Port of Cambay is located on northern bank of river Mahi and its origin is dated back to 6th Century AD. Cambay was first mentioned by Sulaiman (850 AD) was an important port of Gujarat, which was also called Stambhatirtha. A work of early medieval period describes it as a principal port of Gujarat. Cambay was developed by Gurjara-Pratiharas as a rival port of Bharuch. However Almas'Udi, who visited Cambay in 915 AD recovered that Brahaman was governor at that time. He describes tidal bore at Cambay. Ibn Haukal (986-996 AD) mentioned that port exported fruits, vegetables and food grains. Vakaf mentions of importing 10,000 horses at Cambay in 1154 AD. Marko Polo informs about ships and merchants that visited Cambay for trade from Arabia and other lands. The very brief account of Hieronimo-Di-Sanstephano, visiting Cambay in 1487, mentioned the moor merchants of Alexandria and Damascus living at Cambay. (Roy 1994, 84) The prosperity of this finest harbour is recorded by Ludvici-Di-Varethma, visiting Cambay in 1503 AD. The trade items at this port included cotton fabrics, silk, velvets, satins, leather, ivory articles, ornaments, beads, sword hilts, dice, indigo, sugar, opium, precious stones and fruits. The importance of Cambay port trade declined in 17th Century AD, as trade started passing through Surat port.

Barygaza (Bharukaccha/Bharuch): Barygaza was situated on right bank of river Narmada. It was the famous port trading with the west. Barygaza is identified with modern Bharuch in Gulf of Khambhat, Gujarat. It is a Greek term derived from Prakrit 'Bharukaccha'. The port of Bharuch traces its present occupation to a late date in the historical period to 6th Century AD. But the remains of an earlier settlement at Bharuch may be traced back to the latter half of the 1st Millennium BC. The Periplus states that Barygaza was difficult to access due to extraordinary ebbs and flow of tides. The current in the Gulf of Khambhat near Bharuch was so strong that they carry ships either to the left or right. The

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entrance and departure of vessels was very dangerous to those who were inexperienced and came for the first time. (Batra 1970, 117) The port is mentioned as a chief distributing center of western India during 2nd Century AD. Romans exchanged goods with the towns in the interior of India through Barygaza and this commerce increased in volume during the period of Augustus to Nero. During the time of Ptolemy, Barygaza started loosing importance in the subsequent years, while Muziris started gaining importance during 3rd Century AD. Bharuch had maintained maritime contacts with Babylonia, Persia, Arabia, Phoenicia, Egypt, Burma, Ceylon and South-east Asia. During the Pre Mauryan period (from earliest time to 321 BC) port of Bharuch was linked by grand trunk roads with kachchh, Sindh in North India, Ujjain, Patliputra (Patna) and Tamralopti (Tumluk). The communication network made Bharuch an international trade centre by providing the most important articles of trade from the hinterland to the foreigners. The port exported spikenard, ivory, cotton, silk threads, long pepper, chilly etc, while it imported wine, copper and brass, gold and silver, sweet colours, lead, glass, coral, horses and elephants etc.

Somnath: Somnath is situated on the southern coast of Saurashtra peninsula, near the confluence of three rivers, Saraswati, Hiranya and Kapila. This port was a Harrapan trading center. Somnath has been inhabited continuously from late Harrapan period from 1000 BC to 600 AD and was sustained by commercial and maritime activities, which mainly flourished due to its strategic location. (Narvane 1998, 72) It had commercial links with other coastal centers and ports of India as well as across the sea. Somnath mainly exported agro-based items to Arabian trade hubs. Today's Veraval port is located just near to the old trade centre of Somnath. The locality around these port towns became prosperous due to the development of commercial markets and urbanization. Some of these ports still exist, while others had been either destroyed or declined due to geographical, political and socio-economic reasons.

Ports as Hubs in Antiquity

Ancient Port cities were hubs of world commerce and regional trade between coast and hinterland. They were facilitators of both immigration and emigration and were transit points for the spread of disease as well as goods and people.

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Ancient ports played vital role in development of colonialism. The capitals of most developing countries betray their colonial roots, having ports as their capital and/or largest cities. The ports in antiquity had been the prime drivers of urban sprawl and slums as well as economic growth. While few enterprises have ever survived more than 100 years, ports are entities that had demonstrated their necessity and durability over the centuries. The history of ancient port cities provide significant evidence for sustainable development patterns that explain their present unique position among the world's maritime destinations.

Many of the ports that developed prior to industrial revolution were unable to cope with changes of transition from agriculture to an industrial economy. These inefficient ports declined, due to gradual shrinking of high value-added port activities (such as commercial traffic) and difficulties in attracting the dynamic activities emerging in new economic context. The pre-industrial societies, which were practically self-sufficient and were based on agriculture, port activities developed in those coastal communities that engaged in fishing, maritime trade and naval welfare as a supplementary activity and later on became the main economic activity. Under the protection of settlements whose natural settings lent themselves to navigate and provided a harbour for ships, a string of small ports developed in hierarchy, largely parallel to the evolution and structuring of markets.

Concluding Remarks

The port was a business centre as well as the place where ships were loaded and unloaded, merchandise put into storage ships built and repaired. Ship owners, merchants, sailors and stevedores populated the port cities. The interrelationship between urban nuclei and maritime activities was such that the maritime cities grew in population as the trade of ports expanded and as a result of growing population in the port cities, other (non-maritime) activities also expanded. Those maritime harbours competent of attracting the key industries and handling the massive transport of merchandise produced by key industrial hubs and regions, gradually emerged as a dominating ports in the economic system. Those ports that could not modernise with industrialisation due to several reasons, witnessed a decline over a period of time in antiquity.

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For several communities, maritime and port activities were not only one of the major sources of wealth and employment, but also were the key aspects of the essential channels of progress. Their links with sea impelled the development of vital activities like ship building, naval base, commerce, fishing and artistic activity. Above all, as the ports were centres of physical communications, these urban ports had excess to the scanty flows of information produced in that compartmentalized world. Moreover the ports in antiquity had a tremendous impact on people's standard of living, specialization in production, consumption patterns, per capita income that resulted into migration, urbanization and increase in overall social infrastructure.

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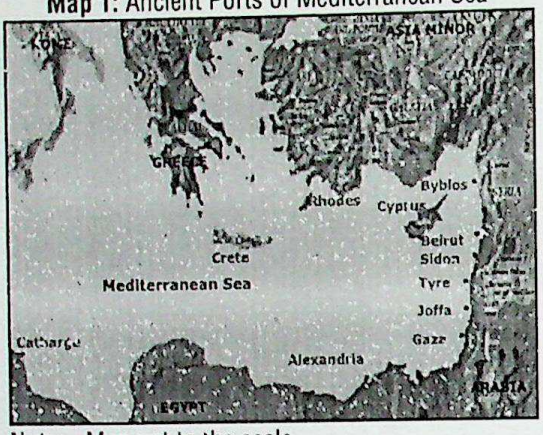
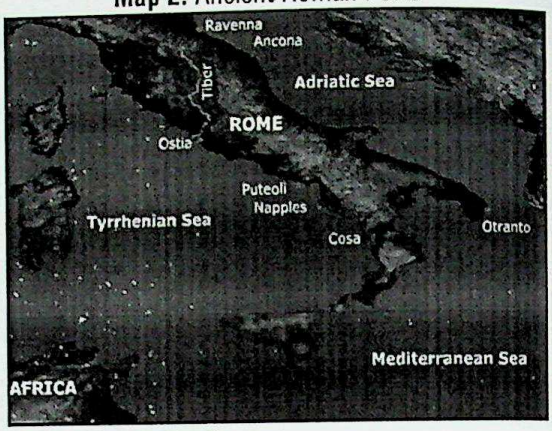
Appendix: Maps

Map 1: Ancient Ports of Mediterranean Sea



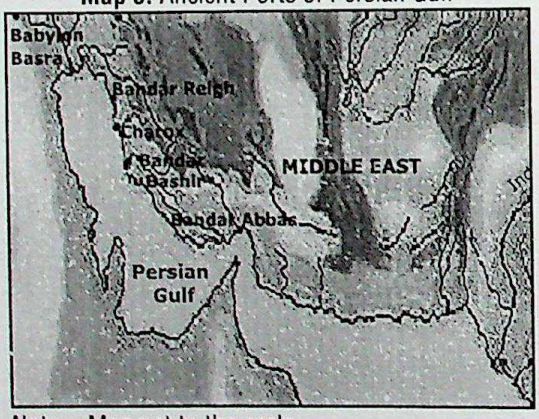
Note: - Map not to the scale
Source: Compiled from http://biblehistory.com

Map 2: Ancient Roman Ports



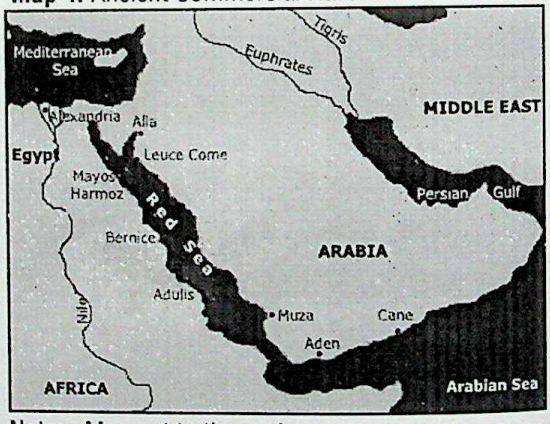
Note: - Map not to the scale
Source: - Compiled from www.hyperhistory.com

Map 3: Ancient Ports of Persian Gulf



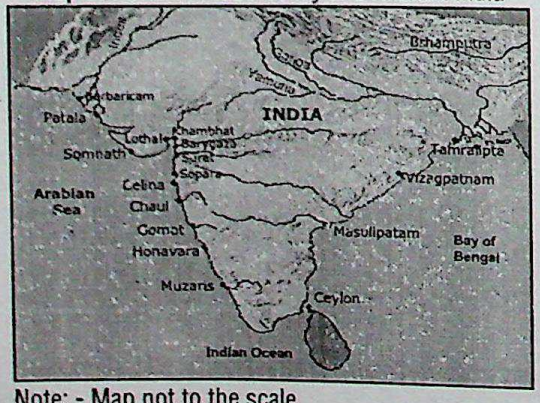
Note: - Map not to the scale
Source: Compiled from http://biblehistory.com

Map 4: Ancient Commercial Harbours of Red Sea



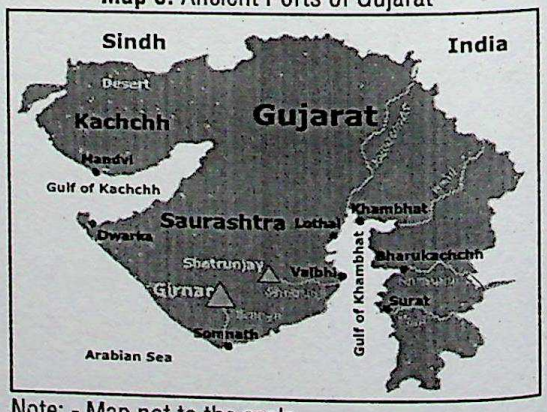
Note: - Map not to the scale
Source: - Compiled from http://nabataea.net

Map 5: Ports of Indus Valley and Ancient India



Note: - Map not to the scale
Source: Compiled from http://biblehistory.com

Map 6: Ancient Ports of Gujarat



Note: - Map not to the scale
Source: - www.mapsofindia.com

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MORPHOSYNTAX OF RELATIVE AND CORELATIVE CONSTRUCTION

Sanjaya Kumar Lenka*

Abstract: This study argues that morphosyntax is a three-dimensional syntactic feature. Here three dimensional means it has three values namely individual value (morphological), composite value (syntactic, C-selection) and semantic value (S-selection) which can provide a complete explanation about any sentence. The important fact that this study finds out and supports to this argument is a lexicon in lexical entry has certain morphosyntactic property without which a lexicon cannot be inserted in the structure of a sentence. This morphosyntactic property along with lexicon (verb) s- selects its argument which becomes proposition of predicate in which c- select is inbuilt. Since it s- selects in predicate structure, it has licensing ability, theta assignment ability, case assignment ability and ability of visibility. It also drives movement of an NP in embedded sentence. This mechanism is an objectivity of the generative process operated by computational system of language faculty. This Paper studies relative and correlative clauses of English, Odia and Hindi and finds out that a common process generating RC and CC is relativization in which an NP functioning as antecedent of relative pronoun is generated in a lower embedded clause and for formation of a RC it moves to CP position of matrix clause. Here RC is part of DP. In literature different approaches like raising, matching, head internal, head external approach, have been formulated by different linguists. But this paper does not follow these multiple approaches of this NP-movement and argues that all these approaches can be unified into a single approach, a higher dimensional approach of morphosyntax. It tries to justify that these different approaches can be accounted as different processes generated by morphosyntactic property. Further, this paper describes that the

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correlative clause is also generated by relativization operated by morphosyntactic feature but it is not based on the operation of movement.

Key Words: Higher Dimension, Relativization, Morphosyntactic Category, Licensing Condition, Visibility

Introduction

An important characteristic of natural language is its structure can be indefinitely extended by the rules of the language which is called grammar. Relative clause (RC) and Correlative clause (CC) are extended structure of different nounphrases in which an adjectival clause specify/ modify particular head noun of matrix clause. The structure of both clauses are designed by an embedding grammatical process. For example,

(1) People [who protest the abrogation of article 370] are the usual vested interest groups and political dynasties.

(2) Those people are the usual vested interest groups and political dynasties [who protest the abrogation of article 370].

(3) John met every member [who Susan does not like.]

(4) *maadhaba* [*jie soe-thilaa*] *upaasa-thilaa*. (Odia)
[maadhaba-who-sleep-had-hungry-was.
Maadhaba who had slept was hungry.

(5) *dhuruba maadhaba-ku bheT-ilaa [jaaha-ku kahnei pasandakarenaahi.]* (Odia)
dhuruba maadhaba-Accmet who-Acc kahnei like do not.
Dhuruba met Maadhaba whom Kahnei does not like.

(6) *sehi utkaLiyamaane kruti o krutakaLpa boli ganya [jeu maane aaLasya o byasana-rasikuLi-ru*
That people of Utkal creator, or contributor as accounted who-pl laziness or austerity of bondage *aapanaa-ku mukta-kari-thile.*](Odia)
from to themselves free had.

That people of UtkaL are accounted as creators and contributor who had freed themselves from bondage of laziness and inessential austerity.

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(7) *sehi utakaLiya-maane [jeu-maane aapanaa-kuaal\Lasya obyasana-rasikLi-rumukta-kari-thile]* That people of Utkal who themselves laziness or austerity of bondage from free had *kruti o krutakalpaboli-ganya.* (Odia)
Creators and contributors as accounted.

Those people of Utkal who had freed themselves from bondage of laziness and inessential austerities are accounted as creators and contributors.

(8) *Vo laRkii lambiihai[jo khaRiihai]* (Hindi)
That girl tall be-pr who standing be pr
The girl who is standing is tall.

(9) *Vo laRkii[jokhaRiihai] lambiihai.* (Hindi)
That girlwho standing be-pr tall be pr
The girl who is standing is tall.

The bracketed clause in the above sentences is relative clause. A RC is formulated when the head NP of it is an indefinite noun and an utterance makes an existential statement about it (Sichel;2018; 354). In English type sentence (1-3) RC occurs in the right argument and adjunct position of a head clause. In Odia (4-7) and Hindi (8-9) as modern Indian languages, RC appears in both the right argument and adjunct and left adjunct position of matrix sentence. These RCs modify noun phrases functioning as subject, object, and complement of the matrix verb. There are many empirical facts about these clauses. First and the notable fact is a RC is optionally required to add extra information about a head NP. This clause is different from complement clause which is obligatorily required in proposition of predicate. Second the syntactic category with which the RC is bound is NP rather than VP. Third, there is no specific rule of RC. The general rule that are applied in formulation of other clauses is equally applied in formulation of RC but there is a specific principle called relativization assembling a RC and head noun. Fourth, the design of hierarchical structure of RC depends on the function of head noun which RC modifies. Fifth, a RC cannot stand independently and it is always embedded in a matrix clause in the operation of relativization which is operated by the faculty of language (FL). Sixth, it creates both symmetric and asymmetric grammatical relations in the structure of matrix sentence. Seventh, the relative operator of this construction can have its antecedent in the same clause or in the

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matrix clause which is called head external relative clause (Bhatt; 2002). Another important property of RC is relative pronoun of it can be substituted to the head noun and sometimes it can be omitted in the embedded RC.

A correlative clause is different from a relative clause. In this construction, there must be two clauses namely sub-clause and head-clause. The sub-clause occurs in the left adjunct position of a head clause and behaves as a modifier of a subject noun of the head clause (Dikken; 2005). In literature Subbarao (2012), Bhatt (2002), Srivastav (1991), Downing (1973), Andrews (1985) have defined Correlative clause. Srivastav (1991, 1992) says "the chief characteristic associated with correlative constructions is the possibility of having the relative clause at the periphery of the main clause". Bhatt (2002) described that "correlative constructions consist of two clauses; the correlative clause (S rel) that contains the position that is semantically abstract over, the NP rel and the main clause (S main) which contains the domain NP". Both statements imply that the correlative clause is like a relative clause because it modifies the head noun of the main clause and it generally precedes the main clause. But there is a difference between functions of relative clause and correlative clause. The previous clause is purely a noun modifier and correlative clause is an operator that A-binds a variable what Srivastav (1991, 1992) describes in her analysis.

The chief characteristics of a CC are given in the literature. In this construction a clausal rather than a nominal constituent appears on the left edge (Deal, 2016; Murasugi 2000) In contrast to headed relative clauses, no other clause can appear on either side of the correlative clause but a different clause can appear on right side of a relative clause. It also systematically lacks a nominal functional structure above the CP level. A CC has some important properties.it requires the presence of a demonstrative particle or null pronoun in the head-clause and does not tolerate substitution of an indefinite expression (noun) (Deal 2016; 459). A second property is it does not allow the omission of a demonstrative particle in the noun structure of the head clause. A third property is a reciprocal relationship[1]; there must be a reciprocal relationship between the demonstrative particle of head noun

1. Reciprocal relationship means mutual relationship. It occurs between two syntactic units which have same index.

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and the relative pronoun. Since CC does not allow substitution of the head noun, it is neither generated in the lower clause nor moved to the matrix clause. Therefore movement is not seen in CC. It is base-generated establishing a reciprocal relationship (Murasugi, 2000; Shrivastav, 1991, 1992). Here base generation means underlying position and deep structure where phrase structure of it is generated.

Correlative construction is differently designed in modern English, Greek, Latin, Russian, Polish and Duch, Odia and Hindi. In English Dikken: 2005 defines it as comparative correlatives. For example,

(10) The more you eat, the fatter you get. (English)

(11) *Jo khaRiihai, Vo laRkiilambihai,* (Hindi)
Who standing be-PR that girl tall be-PR
The girl who is standing is tall.

(12) *jie jibe sie puraskruta hebe.* (Odia)
Who will go he/she will be awarded
He/she is awarded who will go

(13) *watnietweet, datneitdeert* (Duch)
What not knows that not bothers?
What you don't know won't hurt you.

(14) *Oso piopolidiavazo, tosopiopolikatalaveno.* (Greek)
As- much more much I read that-much more much I understand
The more I read, the more I understand.

(15) *Chembol'shevina, tem veseleye.* (Russian)
What-INST more wine -GEN that –INST merrier
The more wine, the merrier.

(16) *Quanto in pectorehanc rem*
meomagisvolute,tatomiaegritudoauctiorestinanimo. (Latin)

How much-ABL in hart this matter my more ponder-1 sg that much ABL me grief greater is in sprit.

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The more I turn this matter over in my mind, the greater the grief is in my soul.

These constructions have the same structure. The co-relative clause functioning as a modifier of a noun is fronted in these constructions. The only difference between two constructions is the comparative correlative constructions obligatorily have degree phrase but correlative construction optionally have degree phrase. Dikken (2005, 506) argues that a syntactic representation of comparative correlatives is a genuine correlative construction, the first clause being a relative clause adjoined to the second clause. The fact that fronting in the first clause is obligatory thus matches the fact that fronting in relatives is obligatory.

But there is a big difference between relative and correlative. A RC is generated by transformation (principle) of movement and appears in the right position as argument and adjunct of the main verb and it can berooted to either VP or IP of matrix clause but a correlative appears only in left adjunct position of main clause and it is base generated.

The relative clause can be of many types. These can be classified on basis of their syntactic structure and meaning. On the basis of syntactic structure, a relative clause can be free and bound. A free RC is a non-interrogative Wh clause whose distribution resembles that of constituents like nominal (D), preposition (P), adjective (A), adverbial phrase (adv) (Caponigro, 2019, 356). The important fact about the free RC is the antecedent (head) and relative pronoun both occur within the RC. For example,

(17) *se jaahaakahile[taankabaapaa tanku kahithile]* (Odia).
He/She what told his/her father him/her told had
He said what his father had told him.

(6) *sehiutkaLiyamaanekrutiokrutakaLpaboliganya [jeumaaneaaLasya obyasanarasikuLiruaapanaankumuktakarithile.]* (Odia)

In (17), the bracketed clause is a free relative clause. The object *jaahaa* is constituent of both clauses. But inbound relative clause like (6) the Wh operator

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occurs in a lower clause and head as antecedent occurs in the matrix clause. Here, the bracketed clause is bound relative clause in which *jeumaane* and *sehiutkaliyamaane* are in two different structures of the clause and they have strong binding relation.

The relative clause can be classified as defining and non-defining relative clause (onsemantics). For example,

(18) *sehiloka-ti[jiedesapremithile ebau dharmapadalekhithile]gopabandhu Das thile.*

That man who nationalist was and *dharmapada* (book) write had gopabandhu Das was.

That person who was a nationalist and had written the book *dharmapada* was Gopabandhu Das.

(19) *tume Gopabandhu Dasnku Jaanaki?*
[jieswadhinataasangramithileebaubandiraaatmakathaalekhithile.]

You *Gopabandu Das* to know? Who freedom fighter was and *Bandiraaatmakathee* (name of a book) write had.

Do you know *Gopabandhu Das*? Who was a freedom fighter and had written the book, *Bandiraaatmakathaa.*

In 18the relative clause in bracket is defining relative clause because it defines the person and refers to *Gopabandhu Das*. Similarly, in 19 the relative clause in bracket is non -defining relative clause because it describes the noun *Gopabandhu Das.*

The above data and analysis provide a descriptive study of RC and CC of Odia, Hindi and English in which we can recognizestructure of RC and CC and uses of these clauses. But the important goal of this paper is to provide an explanatory analysis of these clauses. For this purpose this study analyse the property of these clauses on higher dimensions to generalize the complex rule of language and to provide advance knowledge about these clauses. The contribution of this paper that makes this study different from previous study of these clauses is it does not

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follow the phrase structure rule, projection rule and multiple model of movement and proposes a morphosyntactic approach to explain the intricacy of structure of RC and CC.

2. Diagnosis of structure

Each language assigns to its each expression a structure that is being represented at the different levels. This structure is based on simple principles creating chain relationship[2] which is established on theta role and case relationship of syntactic category (Chomsky, 1982, 100-105, 1995). Relative and correlative clauses have distinct structures which are formulated by local[3] (theta) or chain (movement) grammatical relationship. In RC this relationship is established by the process of movement.The structure of CC has local relation which is base generated. These grammatical relations always create structural dependence and are formalized in C-command[4] and X-bar theory[5]. This dependence can be classified into two; argument dependence and adjunct dependence. The argument structural dependence is local syntactic relation of the head with its projected category and adjunct dependence is extra position syntactic relation of that a head has In LCA which modifies a syntactic category.

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2. Chain relation is a dependency relationship between two positions created by movement. It must somehow be marked to signal the identity of the two copies involved.it establishes a formal relationship between a moved element and its trace. Chain is seen between two elements one of which can be deleted for the purpose of linearization at PF.
3. Local relation is a closer structural relation. Head- complement and specifier – head relations are local relation.
4. C-Commanding implies to a structural relationship in a sentence. It ensures that one expression can actually see another in order to bind or otherwise license it.
5. X-bar theory is a hypothesis of Phrase structure rule which expresses phrase structure. The x'- schema invariably takes full phrasal projections(XP) to consist of a head X which in combination with its complement projects to an intermediate level X'.

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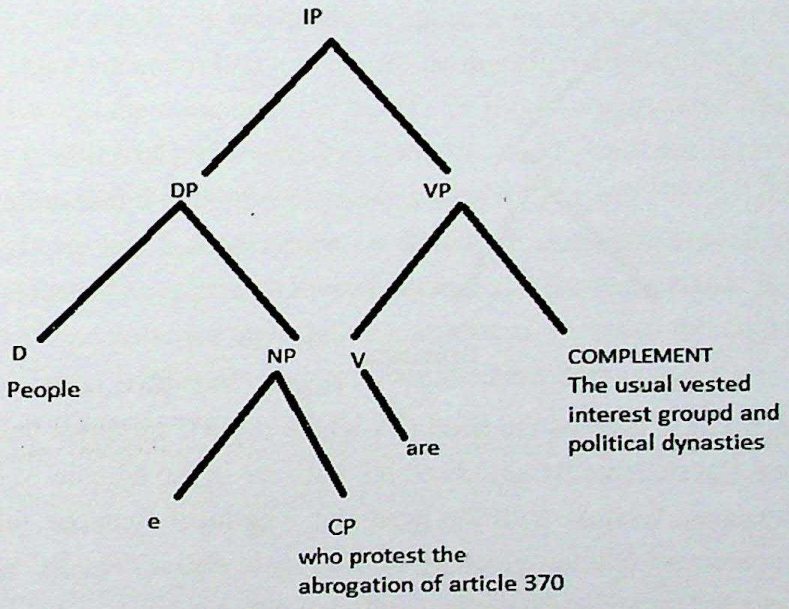
Structure Dependence

A RC always appears in a sentence in which there must be a main/head clause which it depends on and it occurs in an argument position of matrix verb where it is part of DP. Here the relative pronoun and the head noun must have the same index and both are C-commanded by matrix DP. So the relative clause has structural dependence with a modified noun. For example,

(1) People [who protest the abrogation of article 370] are the usual vested interest groups and political dynasties.

Feature-1



It is a type of structure of RC in which the relative clause is in the local syntactic domain between the head (V) and specifier (DP).The RC modifying the NP is in the C- commanding relation with a head NP and both the head NP and RC are dominated by the DP. In this construction the local grammatical relation is a thematic role that DP gets from head (V). The DP is an external argument of the verb head and the antecedent of RC appears outside of the RC but the antecedent and the RC both occur in theta position.

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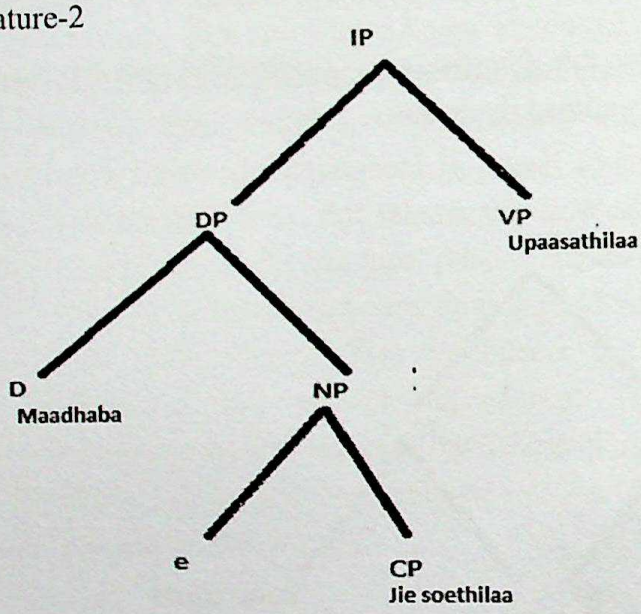
This type of structure and structure dependence is very common in relative clauses seen in Indian languages like Odia, Hindi, Bangla, and Marathi. Odia has a similar structure. For example,

(4) *maadhaba[jiesoethilaa] upaasathilaa.*
Madhaba [who had slept] was hungry.

Feature-2



In Odia RC occurs in a spec of the head (V) where the RC modifies the subject NP of the matrix clause. Here RC and head NP both are in the domain of DP. The NP has local syntactic relation with the head (V). The local syntactic relation is theta role and agreement relation given by verb of main clause. The RC and head NP are c-commanded by DP and have structure dependence.

Adjunct Dependence

A RC also establishes chain syntactic relation with modified DP. It occurs in a construction where RC appears in an adjunct position of the matrix clause. For example,

(6) *SehiutkaLiyamaanekruti o krutakaLpa boliganya[jeumaaneaaLasya o byasanara sikuLiruaapanankumuktakarithile.] (Odia)*

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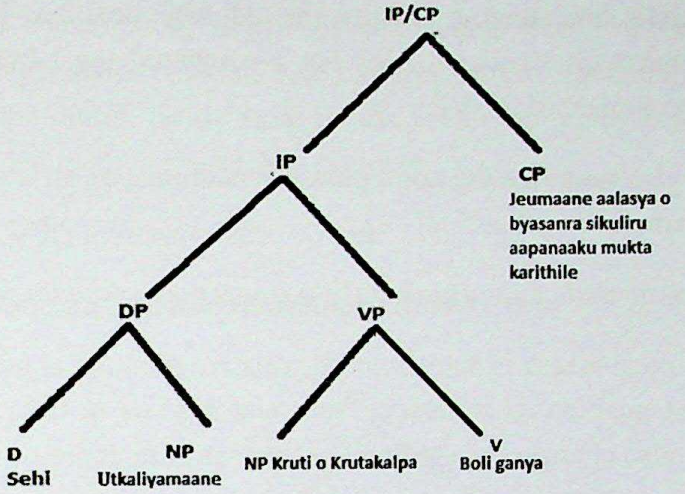
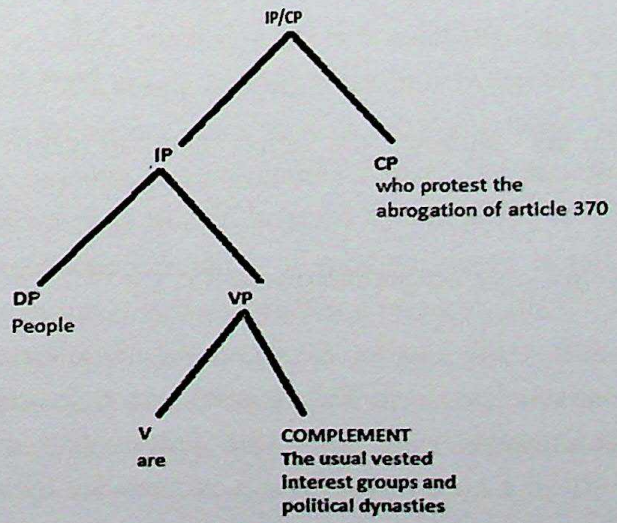
Feature-3



In this feature the RC in CP position appears in adjunct position and it modifies the DP. The syntactic relation between the modified noun and the RC is different; the RC is not in the domain of DP but IP. So it is C-commanded by IP and it is not in a theta position of main verb. Furthermore, the dependence is established on the LCA relation that the relative clause has with IP (Kayne: 1994). Therefore adjunct relative clause has a dependence on IP but IP does not depend on the adjunct relative clause. The relation between adjunct and the main clause is co-referential. In English type sentence the relative clause also occurs in the adjunct position of the main clause. It does not undergo A-movement. For example,

(2) Those People are the usual vested interest group and political dynasties [who protest the abrogation of article 370].

Feature-4



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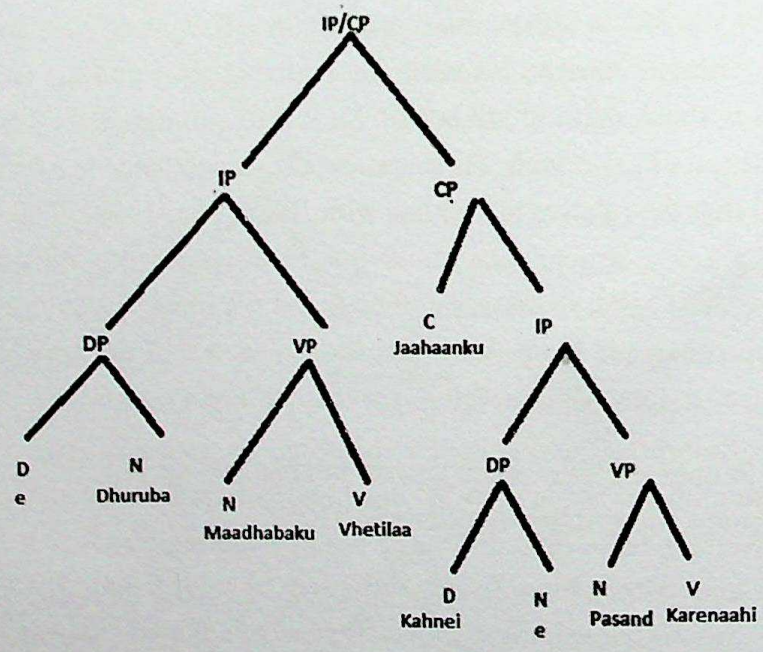
In the above feature the relative clause in adjunct position has linear corresponding relation with IP which does not c-command the adjunct clause because it is not an argument of the VP.

The relative clause also modifies the noun phrase functioning as an object in the main clause. For example,

(5) *DhurubaMaadhabakubhetilaa[jaahakukahneipasandakarenaahi.]* (Odia)

In this sentence the noun which is substituted by relative pronoun is generated in an internal argument position of embedded verb and appears in CP position of embedded clause. It also changes the structure of the matrix sentence.

Feature-5



In this feature the RC modifies the object noun of main verb and RC is c-commanded by IP.

2.2.1. Dependence in Correlative Construction (CC)

The structural dependence in correlative construction is different from structural dependence in relative clauses. In CC, dependence is co-referential; relative operator and demonstrative have the same index. And sub-clause is not c- commanded by VP of a head clause; it is c-commanded by matrix XP. In this

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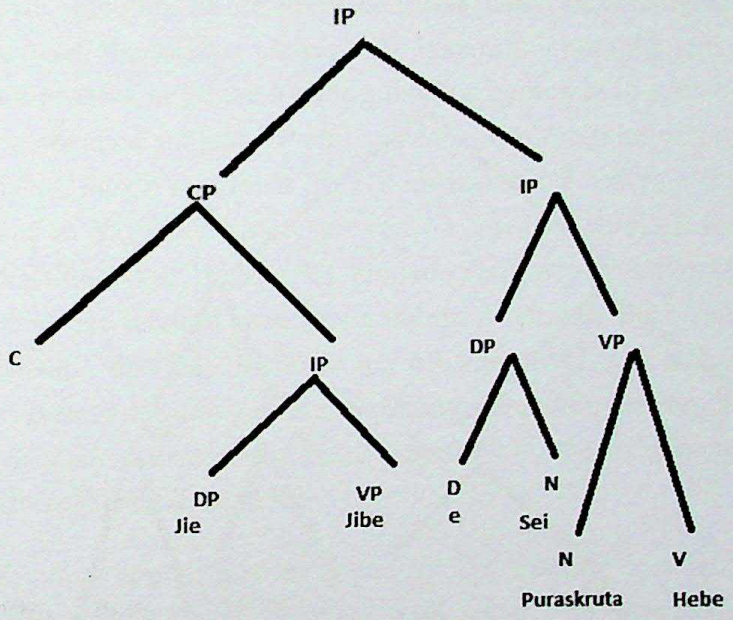
correlative construction, a pair of connecting words are used which creates structure dependence (Cristal; 2003). In this pattern, a pronoun or a demonstrative phrase in the matrix clause is co-indexed with the relativized noun appearing in the embedded relative clause. For example,

(12) *Jiejibe sie puraskutahebe.* (Odia)

(11) *Jo khaRiihai, Vo laRkiilambihai.* (Hindi)

Feature-6



Here, the correlative clause occurs in the left adjunct of the main (head) clause which is an IP. There is a strong binding relation between DP (*sie*) as the subject noun of main clause which is a correlative or demonstrative pronoun and DP (*jie*) which is a relative pronoun in a correlative clause. The important observation is that the sub-clause which is fronted behaves as a modifier to the DP of the main clause. In this construction fronting of relative clause is not operated by the process of movement but it is base generated (Georgi, 2017, 606). Correlative is in asymmetric relation that is linear corresponding relation with main IP. The two clauses have the structure of XP dominated by IP because there is a reciprocal binding relation between two NPS which is interpreted within a sentence boundary.

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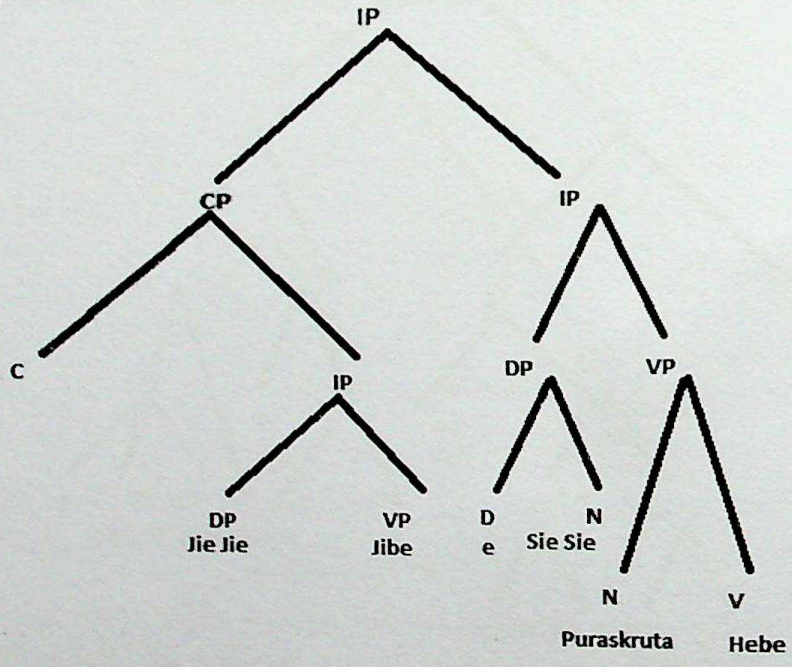
2.2.2. Dependence in Multiple Correlative Constructions

A correlative construction can take more than one demonstrative and more than one relative operator to communicate the meaning of specificity of the noun but when many demonstratives and relative operators are embedded they denote multiple binding relations. For example,

(20) *Jie, jie jibe sie, sie puraskrutahebe* (Odia)
Who who will go he he will be rewarded
People who go will be rewarded.

Feature-7



Here, *jie, jie* as relative operator are bounded with *sei, sei* as demonstrative particle. The structural dependence is equally applied as it is applied in correlative construction.

Finally, this analysis proves that the fronting of a particular sub-clause is common in RC and CC. In RC fronting of relative pronoun occurs by process of movement and in CC sub clause it is base generated. The RC and CC must have a dependence on the main clause. This type of dependence can be of two types; symmetric in which RC occurs in theta position and c-commanded by DP and

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asymmetric in which RC occurs in adjunct position and it has linear corresponding relation with the main clause.

7. Morphosyntax of RC and CC

A RC is generated in a process of relativization. In this process, an NP moves to Spec CP position for generating a DP (Murasugi; 2000; 213-230). In the structure of RC, a nominal form appears in a base position and for the formation of a RC, it moves to another higher structure to maintain a binding relationship with a head noun. The NP appearing in the lower clause is an IP and it moves to CP position where CP is head, the relative clause as IP becomes a complement of this CP. It is an embedded process in which a strong binding principle is seen between relative pronoun as embedded subject NP and antecedent of the relative pronoun. Another property of this transformation is the NP moved to CP leaves a trace and it need not be bound in the strict sense and can be licensed through reconstruction or connectivity (Chomsky, 1995). The fundamentals of relativization are based on four facts; first, the relative pronouns undergo A –movement[6], regardless of their surface position. Second, it is a set of additional syntactic and semantic similarities between clauses varying in relative pronoun position. Third and fourth are morphological matters, concerning respectively, the relative pronoun and the complementizer (Deal; 2016; 430).

In literature, many approaches are found for the analysis of relative clauses. The prominent approaches involved in the analysis of the structure of the relative clause are given by Bram (1976); Schachter (1973); Vargnaud (1974); Chomsky (1995); Lasnik (1999); Hornstein (2001); Kayen (1994); Ott (2013); Bhatt (2002); Shrivastav (1991, 1992) and Subbarao (2012). In all these analyses they argue that NP-movement is a common mechanism in relativization. Chomsky (1995, 70-71) has stated that ''either an EC operator Op or morphologically identical to a question phrase is moved to [spec CP] leaving a trace that functions as variables. Hornstein (2001, 103-115) describes this movement in relative clause as a promotion of NP to CP. Bhatt (2002), has formulated three approaches namely head external, head raising and matching approach. All these approaches give a

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6. A-movement means argument movement.

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very appropriate description about movement and structural projection of relative clauses. Deal (2016); Sichel (2018) and many other linguists have equally followed these multiple approaches in their analysis of relative clause. The analysis about relative clause of Indian languages is given by Shrivastav (1992); Bhatt (2002) and Subbarao (2012) which is highly descriptive.

But the common problem in these approaches is a single driving mechanism of movement is analysed in multiple ways. Therefore it always creates a complexity and ambiguity in the study of theory of relativization. Another problem is these multiple analyses rarely become very helpful in acquiring language, Language teaching, and in language technology. If there will be a single approach and a single way of analysis of this construction, then it will be more explanatory and reduction of complexity of theory of this construction and will be useful in all the purposes. It can also beaccounted as more scientific and more acceptable. Chomsky (1986, 149) says that "the real problem lies elsewhere; namely to find even one theory of UG that is plausible over some interesting range of evidence."

This study basically proposes an advanced analysis of relative clause on the basis of some empirical facts related with relative clause. One of the important innovations that this study establishes in this paper is there can be only one theory for RC and CC which can analyse all types of evidence of RC and CC. The second fact that this study follows in the analysis of RC and CC is these constructions cannot be analysed by phrase structure rule and projection rule. These are inadequate in the generative mechanism seen in RC and CC.

The third fact that this study argued about in this paper is lexical entry in the structure of sentence can replace the phrase structure rule and projection rule and it can provide a syntax-semantic explanation about structure of sentence. It is also by far the most natural analysis of RC and CC.

The fourth fact is morphosyntactic property of lexicon is the real stock holder of structure of RC and CC. This paper advanced the argument to justify that morphosyntactic property of lexicon draw the structure of sentence and any type of element in the structure of sentence is licensed by this property.

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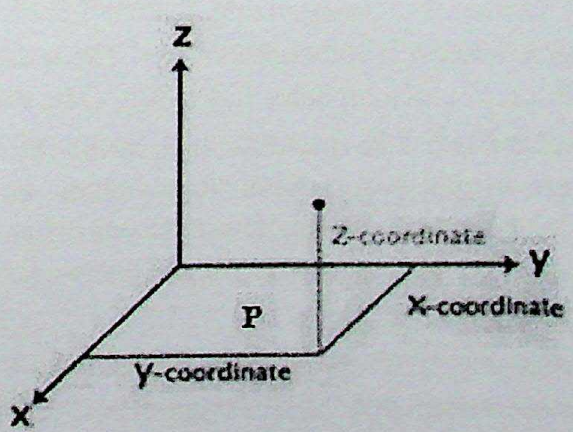
A structure of a sentence is generated by a lexical item (specific verb) and its categorical properties. (Chomsky 1972) says the lexicon consists of lexical entries, each of which is a system of specified features that syntax manipulates. These features are classified into the categorical feature, functional feature, case feature, morphological feature; person, number, gender, strong feature, agreement feature, interpretable and uninterpretable feature (Chomsky 1995, 219-290). This classification is simply based on morphological value of the feature which this paper says features are based on two dimensions.

This paper proposes that these features can be unified to a single feature and are defined as a morphosyntactic feature. This morphosyntactic feature as a unit has three values namely individual value (morphological) composite value (C-select, syntactic) and semantic value (S-select) which we call a higher dimension of this feature. Morphosyntactic feature is defined as those which involve the structure of the word and relate it with the structure of the sentence (Hendric 1996, 301). It generates a principle that derives words in the lexicon and they serve as the terminals in the syntactic derivation (Embick and Noyer 2007, 290-295). But this feature as a unit plays two important roles in the formation of a sentence; first it generates a terminal node of the structure of the sentence and second it selects the lexical item to insert in the structure of the sentence. When it generates structural terminal node the composite and semantic values are interpreted, but when it selects a lexicon its morphological value is interpreted. Syntactic values are always inbuilt in semantic values. It means c-selection is always understood in s-selection.For example,

Feature-8



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This feature has three dimensions.The position of space P is understood by not only X and Y But also x, y and z by process of coordinating. Our mind interprets the position of space and it is physically generated when three axis x, y and z are united. The important fact is P which is proposition of space is automatically generated and P is (x,y,z).

Similarly, this study finds out that morphosyntactic feature is a higher dimensional feature. If we see it in three dimensions (three values) then the morphological, syntactic and semantic explanations of a sentence will be presented and it will give minimum and necessary information about a sentence.

In language, roots are not barely used in a sentence. Before it is used in sentence it must be associated with categorical feature. A Root word becomes verb, noun, and adjective because they must have categorical head in sentence. Therefore noun, verb and adjective are not lexical product but syntactical. This categorization of feature is syntactic and category itself is morphological unit (Marantz, 1998; Megerdoomian, 2000; Panagiotidis, 2014). Chomsky (1986, 50-200) also describes about this mechanism and he says that the lexical entry has predicate proposition which s-selects including c-select in the structure of sentence. The s –selection is defined as theta role and agreement relation which is semantic and c-select is syntactic. He argues that these mantic properties can be described by either syntactic theory, although in slightly different way (Chomsky-1986, 50-85).

Further evidence is given by Embick and Marantz (2008, 6). They argue that roots need to be assigned a category; they cannot be freely inserted in syntax. For example, a tense (T) feature is a categorizing feature because a verbal root becomes verb in sentence when it is associated with it. The tense feature (T) is a morphological unit and it is bound morpheme in English, Odia and Hindi. When a verb with a categorizing head T is inserted in a sentence, the T generates proposition of predicate in which it assigns theta role to its arguments and establishes agreement between verb and object and subject. This theta assignment and agreement relation is S- selection[7] of categorical head - T. It is called

7. S-selection means semantic selection. When a verb in predicate gives theta role to an argument for generating a proposition it is called s- selection of the verb.

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argument structure of verb. Therefore T drives S- selection process which is semantic (theta, agreement) structure of the sentence and in this semantic structure a lexicon getting theta role must be C-selected[8] and a syntactic category which is called syntax. The higher dimension of this T is it directly S- selects, the meaning of whole sentence can be emerged by it. For example; in the feature-8 given above the position of complete space P is not an axis, it is rendered by coordination of X, Y and Z, mind interprets it from these three dimensions. Similarly T as morphosyntactic feature generates semantic structure of sentence designing morphological and syntactical properties of lexicon in the structure of sentence. Here T = (S-select(C-select). Therefore the three dimensions of T are its morphological, syntactical and semantic values.

The designing ability of T is confined in four functions namely theta role[9], case assignment[10], licensing condition[11] and visibility[12]. The functional head T associated with verb only indicates that its s- selects its arguments which must belong to a particular syntactic category. When syntactic categories inserted in the argument structure they get theta relation from predicate verb which is

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8. C-selection means syntactic category selection (C). Every lexical entry in the structure of sentence must be c- selected. Verb, noun and adjectives are syntactic categories.
9. Theta role means an argument plays a semantic role in the express of the predicate's argument structure. These roles are thematic in nature, denoting the theme of role they play. These roles can be agent, theme or patient, goal or beneficiary and experiencer.
10. Case relation means it is a uniform syntactic way in which a noun is related to its predicate verb.
11. Licensing condition means justification in a grammatical way. it means every element that appears in a structure of a grammatical sentence must be licenced in one of a small number of available ways. This condition includes operator and variable binding, complement head relationship and predicate subject condition.
12. Visibility condition means a syntactic category must appear in a proper place of structure. It means - A noun phrase can receive a theta role only if it is in a position to which case assigned oris linked to such a position.

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energized by T. This theta assignment rules out need of phrase structure rule and projection rule. Similarly. it reduces c- selection to s- selection by taking a syntactic category in argument position. So c-selection is inbuilt in s-selection.

Since c- selection merged in s- selection, theta role becomes base of case relation of argument.In other words the functional T in predicate proposition is also case (abstract) assigner. It means the predicate verb when gives theta role to other syntactic category for generation of predicate proposition the syntactic category generally have agreement property which helps to functional head T of predicate verb to assign objective case to this syntactic category. When proposition of predicate is formulated the entire predicate verb assigns nominative case to a syntactic category. The AgrS and AgrO are interpreted in relation with theta position but case is syntactic and theta is semantic.Hornstein, Nunes, and Grohmann (2005, 110), and Chomsky (1986, 50-150) also justify it in their analysis.

Another role of functional head, T of verb is its licensing option. Every element that appears in the structure of sentence must be licenced in a particular grammatical way. it means every syntactic category or argument of a verbal head must be s-selected by it and if it assigns particular semantic role, then it must have recipient in appropriate syntactic position. Specific in relative clause and correlative clauses complement of verb must be assigned by theta role and appears in the case assigned position. When complement and subject of verb are positioned in their structurethe visibility condition of functional head, T of verb is satisfied.Here the case filter can be sharpened and to certain extend motivated by relating it to consideration of theta role. it means an element is visible for theta marking only if it is assigned case. Finally according to this visibility condition, a syntactic category like noun can receive a theta role only if it is in aposition, towhich case is assigned. For example,

(21) A glass breaks John.

Here the sentence is based on structure but the categorical head T of predicate verb *breaks* does not license the subject *a glass* to be inserted in this position. Even it does not assign theta role to NP *a glass* because grammatical rules are applied logic which does not allow projection of this sentence. Therefore the grammatical facts are not simple rules, it connects world of thought with structure

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of language. It means syntactic rules are like devices of semantic interpretation of sentence. Finally it is perceived that T and agreement property which is intrinsically included in functional head T are simple morphosyntactic categories.

Morphosyntactic category not only designs the structure of sentence but also triggers all types of movement in RC. Embickand Noyer (2007, 290-295) argue that morphosyntax believes that there are no specific principles for lexical derivation: the words derived in lexicon serve as the terminals in the syntactic derivation. Therefore morphosyntax is about how words and sentences are assembled by one generative system and ruled by syntax. The significance of this theory is it can explain all the rules of language from the tiniest atom as lexicon to the largest construction as sentence.

In the case of an externally headed and internally headed approach, a noun phrase moves for syntactic representation and this movement is a internal merge (Hornstein, 2018) triggered by the morphosyntactic property for semantic interpretation. But in the correlative approach (Bhatt, 2000) the morphosyntactic feature does not drive movement of a noun phrase to front position but the demonstrative pronoun as head selects relative pronoun having reciprocal binding relation. In this construction morphosyntactic feature creates binding relation between demonstrative pronoun and relative pronoun and Noun phrase of both clauses must have the same index which is based on the morphosyntactic property. This analysis justifies that a single feature triggers movement as internal merge in a relative clause and it also generates a base form of the correlative clause. Therefore multiple approaches are not very explanatory and scientific.

The reason why this theory is superior is if we analyse the structure of a sentence by a higher dimensional feature then it can make things simpler. It means the complex rules oflanguage become simpler and elegant. We can see the true brilliance and power of all rules that a language has.

3.1 Morphosyntax of RC in DP

Morphosyntactic property designs a process of relativization in DP of matrix clause where a RC modifies the subject of main clause. For example,

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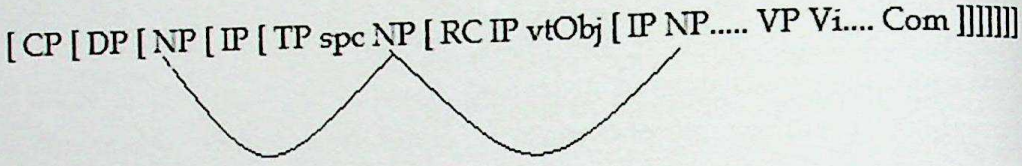
(1) People [who protest the abrogation of article 370] are the usual vested interest groups and political dynasties.

(4) *maadhaba [jie soethilaa] upaasathilaa.* (Odia)

(9) *Vo laRkii[jo khaRiihai] lambiihai.* (Hindi)



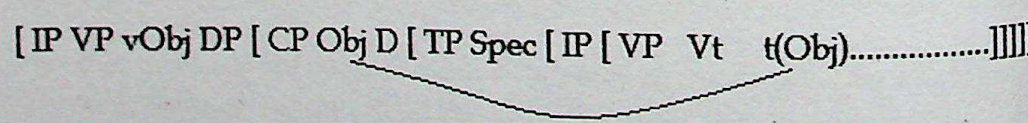
Here, the relative clause modifies the subject NP of a head clause and the head NP generated in the lower clause and moves to the CP position of the matrix clause.These movements are operated by morphosyntactic category like TP, CP, and IP which are accounted as generative devices[13] of lexical entry. The structure generatedin this sentence is very natural expectation of morphosyntactic property of the verb.

3.2 Morphosyntax of RC modifying object

Morphosyntactic category also plays an important role in a matrix clause where the object of main verb is modified by RC. For example,

(3) John met every member [who susan does not like.]

(5) *dhuruba maadhabakubhetilaa [jaahaaku kahnei pasanda karenaahi.]* (Odia)



Here the relative clause modifies an NP which functions as an object in the matrix clause. The NP functioning as an object moves to CP position from a lower embedded clause and the structure is generated by morphosyntactic element.

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13. Generative device means a syntactic element expects another syntactic category to formulate a structure.

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3.3. Morphosyntax of adjunct relative clause

RC in adjunct position[14] can modify a head noun appearing in an argument position[15]. This type of variation of relativization is also designed by morphosyntactic category. For example,

(2) These people are the usual vested interest groups and political dynasties [who protest the abrogation of article 370].

(6) *sehi utkaLiyamaanekruti o krutakaLpaboliganya[jeumaaneaaLasya o byasanrasikuLiruaapanaankumuktakarithile]*. (Odia)

[DP [CP [D [TP NP [IP VP v [TP ~~NP~~ .....[IP VP v Obj]]]]]]]

Here the relative clause MODIFES an NP which functions as a subject in the matrix clause. This RC is generated in the lower clause and the head NP of this clause moves from adjunct position to theta position of the matrix clause.Here movement has island position but it is allowed because it maintains the principle of minimal condition. The movement is triggered by morphosyntactic category for full interpretation[16].

3.4. Morphosyntax of correlative construction (CC)

NP in Correlative construction is also relativized with the NP of main clause but relativization is not projected by movement. In this relativization there must be very strong binding relation[17]. For example,

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14. Adjunct position is an extra position where a linguistic expression that is adjoin to a particular structure. It is not theta marked position. In this position an expression of time and manner of adverb appears.
15. Argument position is a place in a structure of a sentence where a noun get theta role from predicate verb.
16. Full interpretation means all the morphosyntactic features must be legible at the relevance interfaces.
17. Binding relation is a relation in which two syntactic categories depend on each other.

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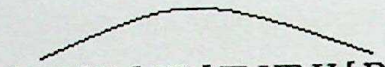
(12) *Jiejibe siepuraskuta hebe.* (Odia)
Those will be awarded who go.

(11) *Jo khaRiihai vo laRkiilambiihai* (Hindi)
That girl is tall who is standing.



[DP [D [CP [IP VP V [~~DP~~ [D [IP VP v.....]]]]]]

In this correlative clause, relativization occurs between subject NP of both clauses. The correlative clause occurs before the head clause but head NP does not move to a higher clause. Here the correlative clause is base generated by a morphosyntactic feature of subject NP of head clause(*jie-sie*).There is a reciprocal relationship between two subjects of two clauses.

3.5. Morphosyntax of multiple correlative constructions (MCC)

There is acorrelative construction in which the subject NP of head clause can have multiple demonstrative pronouns to denote specific number of the subject and the subject of dependent clause also take multiple relative pronoun. For example,

(21) *Jie jie jibe sie sie puraskruta hebe.* (Odia)
Who who will go he he will be awarded
Those will be awarded who will go.

[DP[CP[IP [DP, DP[vp v [IP [DP ,DP [vp v .....]]]]]]]

This correlative clause has multiple demonstrative and relative pronouns and they are generated by binding relationship. The property of this binding relationship is morphosyntactic property of head noun.

4. Derivation of relative and correlative clause

A syntactic derivation is a syntactic computation that operates with syntactic objects. These objects arecrucial in derivation of sentence. Any syntactic object is generated by two entities namely a particular syntactic operation and certain

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linguistic element. Here syntactic operation implies to principle that is UG[18] as property of language faculty[19] and this principle is operated by morphosyntactic property. This paper follows a unified syntactic operation of *merge*as UG which is defined and hypothesized by Chomsky (1995), Hornstein (2000, 2018), Belder and Craenenbroeck (2015) and Georgi (2017). Following Chomsky and Hornstein this paper argues that merge can extend the structure of sentence. Chomsky (1995) defines a merge is the simplest operation that takes a pair of syntactic objects and replaces them by a new combined syntactic object. Merge is a structure building operation triggered by features; agree relates a probe feature that seeks value and a goal by coping the goal's value onto the probe (Chomsky 2000, 2001). Chomsky also describes about language force. He says the operation of merge takes place only when forced (Last Resort[20]): and it is overt, violating procrastination[21], only when that is required for convergence (Chomsky 1995, 235). Hornstein (2018) describes 'the operation merge is a process of unifying the syntactic structure applied to two objects A and B. Merge forms the new object K, eliminating A and B''. It denotes that merge operation is the mechanism of formulation of structure and it is driven by morphosyntactic property. In generative linguistics merge is described as root merge, pair merge and set merge but all these seem to be equal in nature when they are triggered by

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18. UG, (universal grammar) meansa set of principles that children come biologically equipped with for constructing grammar. These principles can be thought of as a recipe for backing the grammar of particular language by combining, shifting, sorting and stirring the primary linguistic data in specifiable ways.
19. Language faculty is part of our mind/brains; a domain specialized for cognitive process. The efficiency of language faculty is the real capacity of human beings to acquire, use, and produce language. The concept about overall knowledge of language it acquires is UG.
20. Last Resort is a principle of derivation. According to this principle a movement or derivation is licit only if some property of movement element is matched.
21. Procrastination is also a principle of derivation of structure of sentence. According to this principle a movement of a syntactic category is driven by theneed to check morphosyntactic features.

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morphosyntactic features. Merge always applies in the simplest possible form which is called root (Chomsky, 1995, 248) and root merge is zero derivation. The hierarchical structure of the sentence can be formulated from this root merge. This structural description is given below:

(a) (a, (b,(r y)))

(b) (a, b), (r, y))

(c) (((a, b), r), y)

Here lexical units are combined in different structures of sentence but the merging of the lexical unit is basedon certainprinciple and morphosyntactic features. This feature triggers the operation of merge in two ways: In one-way merge takes place with displacement (Movement) of the lexical unit and in another way, it is root merge which serves to code theta role assignment in derivation.

The first step of a merge is the root merge.The sole function of the root merge is to add conceptual meaning to the structures built by syntax but for this, it does not need to have a syntactic level (Belder and Craenenbroeck, 2015, 626). It means root merge cannot create syntactic structure but the output of this merge will be an input of the next merge. It is always asymmetric and there will be no lexical projection of it. For example,

(1) People [who protest the abrogation of article 370] are the usual vested interest groups and political dynasties.

I. [NP [people who]]

II. [NP [the vested interest groups and political dynasties]]

III. [VP are the usual vested interest groups and political dynasties]]

IV. [IP[VP are the vested interest groups and political dynasties]]]

V. [spec TP people who[IP VP are the vested interest groups and political dynasties]]]]

VI. [VP protest [spec TP people who [IP[vp are the vested interest groups and political dynasties]]]]

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VII. [IP [VP protest[the abrogation of article 370[spec TP people who [IP VP are the vested interest groups and political dynasties]]]]

VIII. [DP[CP people [TP who [IP [VP protest[the abrogation of article 370 [spec TP .....t.....[IP [vp are the vested interest groups and political dynasties]]]]]]]]

Here, *people who* merged as root merge because they have the same index and later on *who*as a relative pronoun is internally merged (moved) to IP position of the matrix clause. It violets principle of equidistance but it is still in minimalitycondition.The lexical entry in this structure naturally designs this structure and merge operates this design on the basis of morphosyntactic principle. Here every syntactic nude is designed by morphosyntactic properties of a verb and lexical item inserted in this syntactic node is also selected by morphosyntactic feature. Here derivation in Iand II are an instance of root merge and this root merge becomes the input of the rest of the merge.

In Indian languages which show S O V-word order, the relative clause is also derived by merge. For example,

(4) *maadhaba [jie soethilaa]upaasathilaa.* (Odia)

I *[Maadhabajie]*

II. [TP [*maadhabajie* [*IP*[*VP upaasathilaa*]]]]

III. [TP [IP VP *soethilaa*[IP *maadhabaJie* [VP v *upaasathilaa*]]]]

IV. [TP [*maadhabajie* [IP VP *soithilaa* [TP t [IP *vpupaasathilaa*]]]]

V. [DP [CP [D *maadhaba*[TP jie [IP *soethilaa*[TP t [IP *vpupaasathilaa*]]]]]]]

Odia is a SOV word order language(Mohanty 2007; Patnaik 1980) Here first *Maadhaba* merges with *Jie*, because they have the same index based on morphosyntactic property and this NP phrase merges with lower VP and again moves to TP of the matrix clause. It follows the principle of equidistance because Madhab and *jie* appear and move in the same domain of Matrix IP. So the

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minimality condition[22] is maintained here. The important fact is *Maadhaba* again moves from matrix IP to the CP position. Here first merge of *maadhaba* is root merge and second merge of it is set merge or internal merge (Hornstein, 2017). The head noun of the relative clause is *Maadhaba* originated from the relative clause and moves to matrix clause.

Similarly, a relative clause modifying an object NP of matrix clause is also seen in Indian language like Odia. For example,

(5) *dhurubamaadhabakubhetilaajaahaakukahneipasandakarenahi.* (Odia)

I. [*maadhabakujahaaku*]

II. [VP[*maadhabakujaahaaku*[*pasandakarenahi*]]

III. [IP [*vpObjmaadhabakujaahaaku* [*pasandakarenaahi*]]]

IV. [TP *spckahnei* [IP[*vpObjmaadhabakujaahaaku* [*pasandkarenahi*]]]]

V. [DP[CP *maadhabakujaahaaku* [TP *spckahnei* [IP [*vpt.Objpasandakarenaahi*]]]]

V. [VP *bhetilaa* [DP CP [*maadhabakujaahaaku* [Spc[kahnei [IP[vp *Objpasandakarenaahi*]]]]]]]

VI. [TP [IP [VP[*bhetilaa* [CP DP *maadhabakujaahaaku* [spcTP [kahnei[IP[vp[Obj *tpasandakarenaahi*]]]]]]]]

VII. [TP Dhuruba [IP [*vpmaadhabakubhetilaa* [DP CP*.jaahaaku*[TP Spc kahnei [IP[*vpobjpasandakarenahi*]]]]]]

Here *maadhabaku* and *jaahaaku* have same index so they have been merged first which is root merge. After this DP merged in lower VP, it is later on internally

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22. Minimality condition means movement must take place in a short distance. It means movement must be as short as possible in the sense that one cannot move over a given position that one could have occupied if the element filling it were not there.

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merged in matrix clause. Here the relative clause is adjoinedto VP of matrix clause.

Similarly relative clause is also generated in adjunct position of matrix clause in Indian language like Odia. For example,

(6) *sehiutkaLiyamaanekrutiokrutakaLpaboliganyajeumaaneaaLasya obyasanarasikuLiruaapanaankumuktakarithile.*

I. [DP *sehiutkaLiyamaanejeumaane*]

II. [v [*muktakarithile*]

III. [VP [*Objaapanaaku* [*Vmuktakarithile*]]]

IV. [VP[*sikuliru* [IP [VP *aapanaku*[*Vmuktakarithile*]]]]]

V. [VP[NP[*aaLasyao byasanara* [PP[*sikuLiru* [VP *aapanaaku*[V *muktakarithile*]]]]]]]

VI. [TP sheiutakaLiyamanejeumaane[IP [VP[NPaaLasya obyasanara [pp[sikuLiru[VP aapanaku[Vmuktakarithile]]]]]]]

VII. [V[*ganya*[TP *sehiutakaLiyamanejeumaane*[IP [VP[*NPaaLasya o byasanara* [pp[*sikuLiru*[VP *aapanaaku*[*Vmuktakarithile*]]]]]]]]

VIII. [*VPkruti o krutakLapboli*[V[*ganya*[TP *sehiUtakaLiyamaanejeumaane*[IP[*NPaaLasyaobyasanara* [pp[*sikuLiru*[VP *aapanaku*[*Vmuktakarithile*]]]]]]]]

IX. [CP [TP[IP *sehiutakLiyamaane* [[VP *kruti o krutakLapboli* [V[*ganya*[TP *jeumaane*[IP [VP[*NPaaLasya o byasanara* [pp[*sikuLiru*[VP *aapanaku*[*Vmuktakarithile*]]]]]]]]

Here *sehiutk Liyamaane* is antecedent of relative pronoun *jeumaane* and they have same index, they are merged first. Then it internally merged in matrix TP. The relative clause is in adjunction position of matrix clause. The head of the relative clause along with its antecedent is generated in relative clause and the antecedent of relative pronoun internally merges in TP position of matrix clause to satisfy full

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interpretation of morphosyntactic features. Here the relative clause in adjunct position is adjoined to IP of the matrix clause.

Merge operation also generates correlativeconstruction. The derivation of correlative construction of Odia is given below:

(12) *jie jibe siepuraskrutahebe.* (Odia)

I. [VP*puraskrutahebe*]

II. [Spc [TPsie[IP [VP *puraskrutahebe*]]]]

III. [Spc[TP sie[IP [VP *puraskrutahebe*]]]]

IV. [IP [VP jibe [TP sie [IP [VP *puraskrutahebe*]]]]]

V. [Spcjie[TP [IP [VP jibe [TP sie [IP [VP *puraskrutahebe*]]]]]]]

Here the correlative clause appears in the left adjunct position of the main clause. And this clause is generated by only external merge. There is no movement operation or internal merge. Here *jie* and *sie* have the same index which is a reciprocal relationship established by morphosyntactic property.

The correlative clause having a double modifier is also formulated by merge operation. For example,

(20) *jie , jie jibe sie, siepuraskrutahebe.* (Odia)

I. [VP *puraskrutahebe*]

II. [IP[VP *puraskrutahebe*]]

III. [TP sie, sie [IP[VP*puraskrutahebe*]]]

IV. [VP *jibe*[TP *siesie* [IP[VP *purasktahebe*]]]]

V. [TP[*jiejie* [IP [VP jibe [TP *siesie* [IP[VP *puraskrutahebe*]]]]]]]

Here correlative construction which has a reciprocal relationship with head NP of main clause is generated by morhosyntactic property of *sie, sie*. Here they are base generated by binding relation.

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5. Conclusion

This study has examined the morphosyntactic property of lexical entry in English and Odia and argues that Tense and argument properties of lexical entry are Morphosyntactic elements. For more scientific explanation about structure of sentence we need to see it on higher dimension. Analysis of this property on higher dimension can provide scientific explanation about the function of principles that the language has. This study analyses morphosyntax of relative and correlative clauses of English, Odia. It tries to explain that relative clauses are generated by transformation of movement in which an NP moves to CP position where this NP becomes head of RC and this RC functioning as IP becomes a complement of the CP. This paper also found out that morphosyntactic properties play an important role in the generation of the structure of the relative clause and the matrix clause in which the relative clause is embedded. Finally this study follows a unified approach of *merge* as UG in the derivation of a relative and correlative clause and found out that the syntactic operation of a *merge* is also manipulated by morphosyntactic properties.

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Colophon: I am very much thankful to my teacher Prof Siniruddha Dash for his suggestions on theory of morphosyntax.

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LAKṢANĀ OR METAPHOR: A CONVERSATION BETWEEN MAMMAṬA AND A COGNITIVE LINGUIST

R.Venkata Raghavan[+] and **Naresh Keerthi**[++]

Abstract: With its claims of accessing deeper, cognitive bases of non-literal expressions, the Conceptual Metaphor Theory (CMT) is a popular paradigm for the analysis of language in several languages and cultures. It has also occasionally been applied in the study of Sanskrit literature. The purpose of the paper is to bring the CMT in conversation with the model of *lakṣaṇā* (non-literal meaning) seen in Sanskrit poetics (*kāvyaśāstra*). After introducing the topic, the paper introduces the CMT account of metaphor using examples from Sanskrit literature. The third section points to the importance of expanding the study of non-literal expressions beyond metaphor to other allied phenomena such as metonym and synecdoche. The fourth section is a disquisition of Mammaṭa's model of *lakṣanā* (metaphor/indicative function), along with a typology of its many varieties. Section five discusses the relative strengths of CMT and Mammaṭa's model in identifying and explaining metaphors –both dead and live ones, and indicates possible avenues for future work.

Keywords: Metaphor, Conceptual Metaphor Theory, Metonymy, Mammaṭa, *lakṣaṇā*, diachronic semantics.

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1. Introduction

The Conceptual Metaphor Theory (CMT) inaugurated by George Lakoff along with his colleagues (Mark Johnson, Mark Turner) has been garnering more and more attention in the last few decades and has found applications in fields as diverse as film studies (the volume edited by Fahlenbrach 2015), political discourse analysis (Lakoff 2008), language acquisition studies (Yu and Wang 2018) and economics. It is claimed to be a radical departure from previous accounts of metaphor in presenting metaphor as being more than a figurative embellishment of speech, as a deep rooted feature of thought, and by extension language. It is claimed that metaphor (and metonymy) is a mode of conceptualization, a set of operations used to make sense of the world, and this is presented as a novel contribution of the Cognitive Linguistics framework.

However, as J.P. Thorne (1983) and Max Black (1981) noted in their reviews of the book 'Metaphors We Live By' (Lakoff and Johnson), many of the features that they claimed to be novel and radical contributions of their cognitivist theory of metaphor, were already present in other literary or philosophical accounts of figurative language. More recently Jakub Mácha (2016) has highlighted the fact that most of the features claimed to be innovations of the CMT are already present in previous historical theories of metaphor, theories that he collectively refers to as Classical Theories (CT)[1].

Criticisms notwithstanding, the CMT has been very influential. It was initially used to analyse examples mostly from the English language, but has since been extended to the study of linguistic data from several languages all over the world. Recently there has been a spurt in the number of studies in Sanskrit literature - both belletristic and technical, that have used CMT as an analytical frame. Some examples include Linda Covill's (2009) analysis of Aśvaghoṣa's *Saundarananda*, Trynkowska's analysis of political metaphors and metaphors of boundaries (2013, 2019), and Joanna Jurewicz's (2004, 2008, 2014, 2018) analysis of Conceptual Metaphors in the *Ṛgveda*.

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1. Needless to say, the CTs do not include any non-Western Classical theories of meaning or metaphor.

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Given the detailed and conceptually rich accounts of non-literal language in the Sanskrit literary and philosophical traditions, it is curious that the Lakovian model would be chosen for a metaphorological analysis of the selected texts. In this paper we examine the CMT in comparison with a theory of metaphorical language found in Mammaṭa's (ca.1050-1100 CE) treatise of Sanskrit poetics *Kāvyaprakāśa* (KP).

The purpose of the paper is to initiate a conversation between the Cognitive Linguist and the Sanskrit poetician, so as to be able to compare and appraise their respective theories of non-literal language in light of each other. We discuss the CMT account of metaphor in the next section, along with a few examples drawn from Sanskrit sources. The third section points to the importance of expanding the study of metaphor to other allied non-literal phenomena in language and thought. The fourth section is a disquisition of Mammaṭa's model of *lakṣanā* (metaphor/indicative function), along with a typology of its many varieties. Section five discusses the relative strengths of CMT and Mammaṭa's model in identifying and explaining novel as well as conventional metaphors, and indicates possible avenues for future work.

2. CMT: A Brief Overview

The idea of conceptual metaphor is crucial to the Cognitive Linguistics framework. One of the basic premises of Cognitive Linguistics is that 'structures in language reflect structures in cognition' (Tay 2014, 52). This premise is reflected in CMT's claim that a conceptual metaphor is a tool of thought and not merely a literary embellishment. Further, it is a general cognitive schema that is capable of instantiations through many actual examples. According to Kövecses (Kövecses 2016, 13), a conceptual metaphor is defined as 'understanding one domain of experience...in terms of another...'[2] This definition captures two aspects of the conceptual metaphor, both as being a process - that of understanding one domain in terms of the other and as a product - the resulting conceptual pattern. A conceptual metaphor is represented in the form A IS B, where A is called the

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2. A 'domain', in turn, is defined as 'a coherent organization of human experience' (*ibid*, 24).

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target domain and B is called the source domain. For example consider LOVE IS A JOURNEY[3] or LIFE IS A GAME. The source domain (JOURNEY and GAME) is always more 'concrete' than the target domain (LOVE and LIFE respectively). CMT proposes that more physical, tangible and accessible domains serve as sources for more-abstract, less tangible and less accessible targets. The source domain is often experientially concrete and possesses some kind of 'bodily basis,' while target concepts are often abstract and cannot be directly experienced or perceived (Tay 2014, 53). This has a very important consequence for CMT. Since source domain concepts have a 'bodily basis' and these in turn are used to understand and describe the target domain, certain metaphors we create turn out to *'embodied.'* That is, our understanding of certain abstract concepts depends crucially on the nature of our bodies and the physical environment in which they function (*ibid.*, Lakoff 1999).

Going back to the definition, what does it mean to 'understand' one domain in terms of the other? It means that the hearer is able to identify 'a set of systematic **correspondences** between the source and the target in the sense that constituent conceptual elements of B correspond to constituent elements of A' (Kövecses 2010, 7, emphasis in original).[4] In other words, certain elements of each domain and relations between them are '*mapped*' from one domain to the other.[5] To know a conceptual metaphor is then to know '... the systematic mappings between a source and a target' (ibid, 10). Further, '[t]his set of mappings is systematic in the sense that it captures a coherent view of [the source domain] that is mapped onto [the target domain]' (Kövecses 2016, 15). Hence, this mapping brings about a particular conception of the target domain in light of the source domain. As a consequence, different source domains could give us very different

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3. It is customary in Cognitive Linguistics to represent metaphorical motifs in small capitals.
4. He says that the term may be substituted by 'construe' i.e one domain in construed through (a more concrete) domain (or concept) (*ibid*, 8).
5. The theory as given by Lakoff and Johnson focuses on cross-domain mapping, but there are alternate models that however share a theoretical common ground. For a detailed account of four major models of conceptual metaphor, see Steen (2006).

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understandings of the same target domain. For example, the conceptual metaphor LIFE IS A JOURNEY helps us to talk and think about life in very different ways when compared to the conceptual metaphor LIFE IS A TREE or LIFE IS A PLAY. Another feature of these mappings is that they are typically unidirectional. This is a consequence of the source domain being more concrete and accessible than the target domain.

Now, on what basis do these mappings take place? Most CTs explain metaphors (i.e the transfer of meaning) based solely on similarity. That is, they see metaphors as being solely *grounded* on similarity. CMT does not disagree. It too accepts certain conceptual metaphors grounded on similarity like LIFE IS A TREE[6] or LIFE IS A GAMBLING GAME.[7] However, CMT does not stop here. According to CMT, it is not only the existing similarities that are highlighted by mapping the source onto the target domains, but the mapping of the source is said to structure the target domain anew.[8] Further, it asserts that there are some metaphors which (Lakoff and Johnson called these primary metaphors) are not grounded in similarity at all (whether real, perceived or structural). An example of such a conceptual metaphor is INTENSITY IS HEAT (Kövecses 2016, 18). Here, the concept of heat bears no resemblance of any kind to intensity. CMT explains such metaphors by saying that '...there is a correlation in experience between intensity and heat. Often, when we engage in activities at a high intensity...our body develops body heat [...] The generic-level conceptual metaphor INTENSITY IS HEAT can be regarded as grounded in an (imputed) correlation between a sensorimotor experience and an abstract subjective one' (ibid.).

Another interesting aspect of CMT is its recognition and attempt to explain the fact that metaphors are often culture- or language- sensitive. As we mentioned above, the source domain tends to have a 'bodily basis.' Since the human brain

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6. Life is seen as being similar to a tree in terms of coming into existence, growing, declining and finally going out of existence.
7. The chances and risks we take in gambling provide expression for similar situations in life.
8. Hence CMT's claim that metaphors not only exploit existing similarities but create new ones.

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and several bodily experiences are universal, many of the conceptual metaphors (like KNOWING IS SEEING) are also universal. However, in many cases, the culture in which the metaphor develops also plays an important role in explaining its origin and use. Apart from culture, various contextual factors too play a role in the emergence of metaphors. Thus, CMT recognizes on the one hand conceptual metaphors that are universal and, on the other hand non-universal, context-included ones. 'In other words, metaphors can derive from the body, cultural specificities and also the more general context' (Kövecses 2016, 19).

Contrasted to a conceptual metaphor, *linguistic metaphors* '...[are] words or other linguistic expressions that come from the language or terminology of the more concrete conceptual domain (i.e., domain B)' (Kövecses 2010, 4). Thus, CMT holds that linguistic metaphors 'make explicit' or manifest the conceptual metaphors (*ibid*, 7). In other words, such metaphors provide the conceptual basis for the corresponding linguistic metaphors. For example, linguistic expressions such as "Our love is a two way street," "We have progressed a lot in our relationship," and "Our meeting was an accident" are all based on the conceptual metaphor LOVE IS A JOURNEY. However, Kövecses plays it safe by admitting that 'CMT does not claim that each and every metaphor we find in discourse belongs to a particular conceptual metaphor' (Kövecses 2016, 14). CMT only wants to press the point that such a cognitive process (which underlies a conceptual metaphor) is more common than we think.

Here are a few examples from Sanskrit to further illustrate the idea of the conceptual metaphor manifesting itself in a linguistic form. Consider the following passage from the *Praśnopaniṣad*:

> नाहं इमं वेद । यद्यहं इमं अवेदिषं कथं ते नावक्ष्यं इति ।
> समूलो वा एष परिशुष्यति योऽनृतम् अभिवदति । तस्मान्नार्हाम्यनृतं वक्तुम् । *(VI.I)'*
>
> I don't know him. If I had known him, how could I have not told you. **Up to his very roots, surely, a man withers** when he tells a lie. That's why I can't tell you a lie. (Olivelle 1998, 470-471. Emphasis added).

The line समूलो वा एष परिशुष्यति योऽनृतम् अभिवदति translates to '[one who speaks the untruth], will wither away right to the roots'. This passage would be identified in CMT as an instantiation of the conceptual metaphor HUMANS ARE PLANTS.

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Similarly, another passage from the same chapter is:

'...त्वं हि नः पिता योऽस्माकमविद्यायाः परं पारं तारयसीति ।'

'You are, indeed, our father, for you have taken us to the **farthest shore beyond ignorance.**' (ibid, emphasis added)

In this passage 'अविद्यायाः.....पारं तारयसीति' illustrates the conceptual metaphor KNOWLEDGE IS A LARGE WATER BODY. This conceptual metaphor is well represented by several examples in Sanskrit and other Indian languages – expressions such as *pāraṅgataḥ* (*karaikkaṇḍavar* in Tamil), *avagāḍha, niṣṇāta* or *gambhīra pāṇḍitya*, and the proverb अनन्त-पारं किल शब्दशास्त्रम् seen in the *Pañcatantra* (Shastri 1940, 5) are all instantiation of the same conceptual metaphor.

3. Metaphor and Metonym in CMT and Elsewhere

A question may arise - why this inordinate emphasis on Metaphor? Surely there are other discursive devices and tropes that are similarly deep-rooted in language and thought. And they may be as productive in generating conceptual templates. This issue has drawn attention both among contemporary scholars and the Sanskrit poeticians.

Following Grady's (1999) typology of Metaphor into 'Resemblance Metaphors', 'Correlation Metaphors' and 'GENERIC-IS-SPECIFIC Metaphors', many cognitive linguists discuss metonymy as being as central and ubiquitous a cognitive process as metaphor, particularly in the case of Correlation Metaphors (e.g. Kövecses 2013, Geeraerts 2002, and the contributors to Dirven & Pörings 2002).

Kövecses (2013) is a strong proponent of including metonym as an equally (if not more) fundamental cognitive device of language and thought along with metaphor. He suggests that generalization and specialization as two processes by which metonym operates, and also highlights examples wherein both metaphor and metonym appear to be interacting, in continuation of Goossens (1990).

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In their volume on metaphor and thought, Dirven and Pörings (2002) include a now famous essay by Roman Jakobson (1956/2002) that theorises metaphor and metonym as being two poles of cognitive processing, based on his study of aphasics; thereby acknowledging a pre-CMT source that suggests metaphor and metonym as fundamental cognitive processes. Jakobson (1960) anticipating Goossens (1990), also discusses the blend 'in poetry where similarity is superinduced upon contiguity, any metonymy is slightly metaphorical and any metaphor has a metonymical tint' (Jakobson 1960, 370).

Elsewhere, Jakobson and Halle deplore that 'the study of poetical tropes' has been 'directed chiefly toward metaphor' (Jakobson and Halle 2010, 96) and 'nothing comparable to the rich literature on metaphor.. can be cited for the theory of metonymy' (ibid 95). The Cognitive Linguists too, have failed to acknowledge the historical precedents that anticipate their account of the relation between metaphor and metonym, and are in the noble company of Jakobson in this regard.[9]

However the Aristotelian account of metaphor as well as classical Indian poetological theories have treated the relationship between metaphor and metonym, as well as their interaction as noted by Edwin Gerow (2010) and Krishna Rayan (1984). Keating (2017) discusses the *Mīmāṃsaka* interpretation of metaphor and metonym within their utterance contexts, and the epistemic processes involved. However, the *Mīmāṃsaka*s' treatment is constrained in that it is concerned with adducing the meaning of whole sentences, and the *Ālaṅkārika*s' account may be more apposite to our discussion, as it treats individual words as the locus of *lakṣaṇā*. The model of metaphor[10] discussed in this paper, is a poetological one - based on Mammaṭa's discussion model, and it makes a

9. As pointed out by Geeraerts, proponents of Conceptual Metaphor Theory tend to overemphasise the claim of novelty of their view, and ignore the fact that historical-philological traditions have treated metaphor as more than a rhetorical embellishment (Geeraerts 2010, 205).

10. In contemporary parlance, 'metaphor' is widely used as an umbrella term to discuss all non-literal linguistic phenomena, and we (reluctantly) use the same term for *lakṣaṇā*. However, the range of phenomena covered by *lakṣaṇā* is much wider than metaphor.

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distinction between *lakṣaṇā* based on analogy or similarity (*sādṛśya-sambandha*) and *lakṣaṇā* based on contiguity and other such relations (*sādṛśyetara-sambandha*) as will be discussed in the next section.

4. Mammaṭa's model of *Lakṣaṇā*

The Sanskrit poetological tradition offers us a rich conceptual toolkit to understand metaphors. The *Ālaṅkārika*s recognized a need to have a theory of meaning which could accommodate all types of poetry (from the most novel to the least). They extended the accounts of meaning given by the Grammarians and *Mīmaṁsaka*s such that they applied to cases of poetry as well, which they accepted, are deviant uses of language. As Brough says, 'the Sanskrit rhetoricians [realized] the need for an explicitly formulated theory of language-meaning as a basis for a theory of poetics' (Brough 1953, 176). In this way, their theory of meaning is much more comprehensive than those of Grammarians, *Mīmaṁsaka*-s or *Naiyāyika*-s.

For Mammaṭa, *lakṣaṇā* is a *kriyā* – which in this context, means a *vyāpāra*[11] - an intermediate causal link (as translated by Jha 2001, 375) – that too one which is imposed on the word (*āropita kriyā*) but is actually an operation of the primary meaning. The locus (*āśraya*) of this operation is called *lākṣaṇika pada* (KP 14.1[12]) the metaphorical word, and the value of the function, i.e. its meaning is the *lakṣyārtha* (indicated meaning). The definition of *lakṣaṇā* found in the KP assumes the form of a set of necessary and sufficient conditions by which one can label a given *śabda-vṛtti* (semantic behaviour) as *lakṣaṇā*. The definition is as follows -

मुख्यार्थबाधे तद्योगे रूढितोऽथ प्रयोजनात् ।
अन्योऽर्थो लक्ष्यते यत् सा लक्षणारोपिता क्रिया ।। ।। *KP 2.9* ।।

'When the primary meaning is precluded (by the incompatibility), another meaning, in affinity therewith, comes to be implied – either on the basis of usage

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11. *Vyāpāraḥ kriya* (Jha 2001, 148).
12. All references are to the *Kavyaprakāśa* edition by Ganganath Jha (see Mammaṭa [1925] 2005).

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or for a special purpose – this process of imposed implication is called 'Indication', *Lakṣaṇā.*' (trans. Mammaṭa, 2005, 17)

From this we draw the necessary conditions of *lakṣaṇā-vṛtti*:

1. There should be a conflict with the primary meaning: either semantic or pragmatic (*anvaya-anupapatti* or *tātparya-anupapatti*). There is no direct answer. However, based on the examples he gives to explain certain types of *lakṣaṇā,* one can infer that he has considered *tātparya-anupatti* too, since the hearer cannot make sense of such utterances without considering certain extra-linguistic features.[13]

2. The indicated meaning arrived at must be related to the primary meaning either by similarity (*sādṛśya*) or by some other relation. By specifying this, Mammaṭa is closer to modern theorists like Searle (1999) as opposed to Davidson (1978) with regard to questions of whether or not there is a systematic procedure by which a word comes to 'indicate' its other (non-literal) meaning. Davidson argues that this process is arbitrary while Searle believes that some pragmatic rules can be given.[14] As examples of relations other than *sādṛśya*, Mammata gives causal relation (*kārya kāraṇa bhāva*), master and servant relation (*svasvāmi bhāva*), part and whole relation (*avayava avayavi bhāva*), subserviency (*tādarthyādupacāraḥ*) and 'doing the same work' (*tātkarmyā*).[15] In another work, *Śabdavyāpāravicāra,* Mammaṭa gives a slightly different list that includes *viparyaya* (opposition). Thus, according to Mammaṭa the sarcastic utterance '*kātaro bhārgava*' (This coward is a Paraśurāma) is an instance of *lakṣaṇā*, the transfer taking place based on the relation of opposition (Mammaṭa 1974, 30).

3. Further the metaphorical utterance itself should be traceable to either a conventional usage (*rūḍhi*), in which case it is a dead metaphor or to a specific

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13. For example, the utterance '*āyur idam*' cited by Mammaṭa involves deictic elements who referent can be understood only from the extra-linguistic context.

14. He gives 8 such principles which he acknowledges are not exhaustive.

15. For examples of each metaphorical utterances based on these relations see Mammaṭa 2005, 25-26.

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motive (*prayojana*) on the part of the speaker to suggest something other than what is said. We shall see that this motive clause plays more than one significant role in Mammaṭa's theory.

Following the definition, Mammaṭa goes on to give a detailed classification of *lakṣaṇā*:

1. Firstly, there are those based on *rūḍhi* and those based on *prayojana*. The examples for these types are *karmaṇi kuśalaḥ* (The boy is skilled in work) and *gaṅgāyāṁ ghoṣaḥ* (The village is in the Ganga) respectively. The first is based on a convention within the linguistic community that '*kuśalaḥ*,' which originally meant 'one who cuts *kuśa* grass,'[16] can be extended to describe skills beside mowing the grass. Other examples for *lakṣaṇā* based on *rūḍhi* could be "the leg of the table," "fork in the road." As for *lakṣaṇā* based on *prayojana*, any novel metaphorical expressions such as "Sally is pig," "My boss is a gorilla," "Sleep knits the ravelled sleeve of care" are examples. *Prayojana* is sometimes translated as 'motivation' or 'motive.'[17] This is not to be confused with CMT's notion of metaphors being 'motivated.' In CMT 'motivation' (or experiential basis) is used to refer to the reasons for the speaker's choice of a particular source domain.[18] Mammaṭa uses *prayojana* in the sense of 'discursive purpose.'

2. Next, *prayojana-lakṣaṇā* is classified based on whether the said suggestion is overt (*agūḍham*) or covert (*gūḍham*, comprehended by the *sahṛdaya*).[19]

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16. Which requires a certain skill since the grass has sharp edges could cut the hands.
17. For instance by Raja 1977, 232 and Visvanatha 1995, 46
18. Kövecses 2010, Chapter 6, *The basis of metaphor.*
19. The example for the first case is

    'श्रीपरिचयाज्जडा अपि भवन्त्यभिज्ञा विदग्धचरितानाम् ।
    उपदिशति कामिनीनां यौवनमद एव ललितानि ॥'

    Coming into contact with prosperity even dull persons become conversant with the functions of the clever: the intoxication of youth itself teaches the graces to lovely women (Mammaṭa 2005, 28).

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3. Further, based on whether or not there is an admixture of *upacāra*[20] there are two sub-categories of *lakṣaṇā* (Fig.1): *gauṇī and śuddhā* respectively.[21]

   a. *Śuddhā* has four sub-varieties:

      i. *Upādāna-lakṣaṇā*: Here the word extends its meaning so as to be semantically compatible with the rest of the sentence (which typically involves a verb). The example given is '*kuntāḥ praviśanti*' (The lances enter). Similar examples are "The army marched down the road," or "The letter has arrived."

      ii. *Lakṣaṇa-lakṣaṇā*: Here the primary meaning of the word is completely discarded so as to resolve the incompatibility of some other word (with the verb). Mammaṭa's example is *'gaṅgāyāṃ*

Here, the metaphorical meaning of the word '*upadiśati*' (an unconscious thing like youth cannot teach, hence consciousness is imposed on it) is quite clearly comprehended by the hearer. For *gūḍha prayoga*, the example given is

मुखं विकसितस्मितं वशितवक्त्रिमप्रेक्षितं
समुच्छलितविभ्रमा गतिरपास्तसंस्था मतिः ।
उरो मुकुलितस्तनं जघनमंसबन्धोद्धुरं
बतेन्दुवदनातनौ तरुणिमोद्गमो मोदते ॥

Oh! The first tide of youth is exuberant in the body of the moon-faced one: her face is blooming with smiles, her glances have acquired the graceful arch, her gait evinces a rising gracefulness, her thoughts have relinquished steadiness, the bosom shows the budding breasts, and her thighs are plump and efficient. (Mammaṭa 2005, 27-28).

Here, the beauty of a young woman is suggested (not directly expressed) by praising the various parts of her body and her movement. The suggestion, however, is quite subtle and is comprehended only by people with similar aesthetic sense (or those present in the situation with the help of pragmatic features).

20 Mammaṭa's use of the word *upacāra* is synonymous with *sādṛśya*.

21 There is an extended debate about this classification. Different commentators have understood the kārikās KP 2.10-12 in different ways and have come up with different classification totalling to 6. For a detailed survey of such views see Sundareswaran (2011) and Dvivedi (1969).

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ghoṣaḥ' (The village (is) on the Ganga). Other examples could be '*mañcāḥ krośanti*' (The cots are crying),[22] "The lower-house passed the bill."

iii. *Sāropā* : While the *viṣaya* and *viṣayin* (subject and object of the *lakṣaṇā*) are both present in the sentence, and have a relation other than similarity, it is called *sāropa-lakṣaṇā*. Example, *'āyur ghṛtam'* (Ghee is longevity). In this case, the relation is one of cause being a metonym for effect.

iv. *Sādhyavasānā*: However, when only the *visayin* is used to refer to the *viṣaya* then it is *sādhyavasānā lakṣaṇā*. Example, '*āyur eva idam*' (This is longevity, said while pointing to ghee).

b. *Gauṇī* has two sub-varieties - *sāropā* and *sādhyavasānā* that are as above, with the difference that the *viṣaya* and *viṣayin* are related by *sādṛśya sambandha* (similarity). The examples given are *'gaur vāhīkaḥ'* (The ploughman is an ox) and *'gaur ayam'* (This one is an ox, said while pointing to the ploughman).

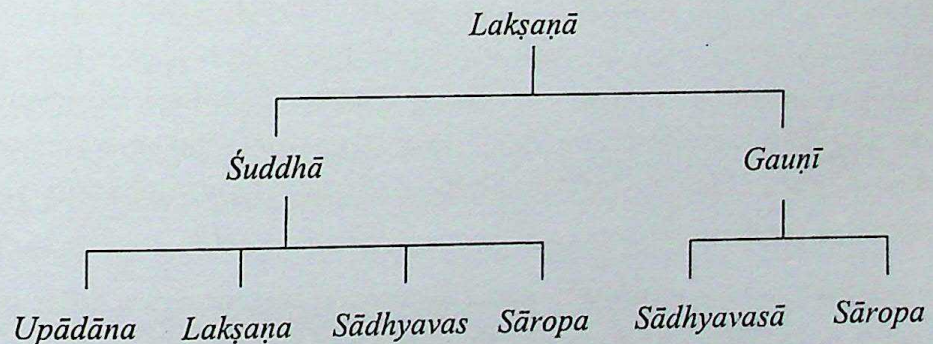

Figure 1: Mammaṭa's Classification of *Lakṣaṇā*

5. CMT and *Lakṣaṇā*: A Comparison

The framework of *lakṣaṇā* given by Mammaṭa, has explanatory abilities comparable to CMT in that it is broad enough to cover several figures of speech.

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22. The literal paraphrase of this utterance is 'The *children on the* cot are crying.'

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However, the *lakṣaṇā* framework may have a marginal advantage over CMT given that it encompasses even sarcastic utterances under its domain as mentioned in the previous section. As we have seen, conceptual metaphors 'allow us to project inference patterns from one conceptual domain to the other [...] this broad conceptual definition of metaphor includes a large number of instances of semantic extension: allegory, synecdoche, metonymy, etc. might be categorised as being metaphoric' (Patton 2008, 53). It is this broad conception of *lakṣaṇā* that Mammaṭa and later *Dhvani-vādins* speak of. A similar recognition of the flexibility and versatility of *lakṣaṇā* is seen in some commentators of Mammaṭa's text. Bhimasena Sastri for instance, identifies varieties of *sādṛśya-mūla alaṅkāra-s* and subtypes of *dhvani* corresponding to some of the six subspecies of *lakṣaṇā* given by Mammaṭa.[23]As a consequence of this, *lakṣaṇā* provides the basis for several figures of speech. However, rather than saying that literary metaphors are a manifestation of a conceptual metaphor, Mammaṭa (and the general *dhvani* tradition) would claim that they are manifestations of a semantic power which words have.

Yet another feature that *lakṣaṇā* shares with CMT (and also some classical theories, e.g. Searle) is that it proposes that the transfer of meaning is systematic and not arbitrary.[24] Also, the mapping is asymmetric (it is always from source to target domain, never the other way around) (Mácha 2016, 101). However, we may note that Sanskrit has examples of *upamā/rūpakas* with an inversion of the commonly seen concrete *upamāna* (object of comparison) and abstract *upameya* (subject of comparison).[25]

One important way in which *lakṣaṇā* and conceptual metaphor differ is that the latter is defined both as a process and the output (see section 3 above). *Lakṣaṇā* however, is only the process of figuration or the process by which the word conveys a new meaning other than its literal. The end product is a figurative meaning which is related to the primary meaning in some (systematic) way.

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23. See Dvivedi (1969) and Sundareswaran (2011) for details.
24. In case of CMT, this is elaborated under The Invariance Principle (Kövecses 2010, 130-132)
25. For a sampling, see Krishnamurthi (1998).

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A limitation of Mammaṭa's model is that it does not give us an explanation of how a novel metaphor becomes a conventional one (which is Mácha's complaint against CT as well as CMT). However he recognises *nirūḍha lakṣaṇā*, which roughly corresponds to a frozen metaphor – a secondary meaning that has superseded previous non-metaphorical 'literal' or *mukhya* denotations because of *rūḍhī*.

Mammaṭa's model scores over a CMT in being economical. It appears that a train of conceptual metaphors need to be invoked (sometimes framed anew) in order to explain novel/conventional metaphors in CMT. For example, the metaphorical expressions about love are framed against several conceptual metaphors - LOVE IS A JOURNEY, LOVE IS A COLLABORATIVE WORK OF ART; while those involving life are said to be based on conceptual metaphors like LIFE IS A JOURNEY, LIFE IS A SPORTING EVENT, LIFE IS A MIRROR, LIFE IS A THEATRE just to name a few (Kövecses 2010, 35-36). These conceptual metaphors seem to be *ad hoc* explanations for the corresponding linguistic expressions, derived by working backwards from the latter. It may be argued that in Mammaṭa's case too, there could be any number of ways in which the primary and indicative meanings are related. Mammaṭa categorises the relations only into similarity-based and non-similarity based (*sādṛśya* and *sādṛśyetara/ sambandhāntara*) and it appears that there is no limit to what can be subsumed under the latter.[26] However, we contend that since this is a semantic relation, it is necessarily a relation between objects (real things in the world), and there can be only that many ways in which things can be related to one another. The relation

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26. Gautama's *Nyāyasūtra* (2.2.62) gives a list of ten such metonymic relations. Also

सहचरण-स्थान तादर्थ्य-वृत्त-मान-धारण-सामीप्य-योग-साधनाधिपत्येभ्यो ब्राह्मण-मञ्च-कट-राज-सक्तु-चन्दन-गङ्गाशाटकान्न-पुरुषेष्वतद्भावेऽपि तदुपचारः

In the case of – (a) *'brāhmaṇa'*, (b)' *'mañca'* ('platform'), (c) '*kaṭa*' ('mat'), (d) '*rājan*' ('king'), (e) '*saktu*' ('flour'), (f) '*candana*' ('sandal'), (g) '*gaṅgā*', (h) '*ṣāṭaka*' ('cloth'), (i) '*anna*' ('food'), (j) '*puruṣa*' ('man') – (a) association, (b) location, (c) purpose, (d) behaviour, (e) measure, (f) containing, (g) proximity, (h) connection, (i) cause and (j) sovereignty. (trans. Jha 1939, 245). For a discussion of their metonymic functions see Prajapati (1998, 45-47).

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between the elements of a conceptual metaphor (the source and the target), on the other hand, being a relation between conceptual domains, can be as many as there are features in the domain.[27] To summarize, Mammaṭa's condition of *tadyoge* is more parsimonious than the conceptual metaphor explanation of linguistic metaphor.

Also CMT (as outlined in Kövecses 2010) is not committed (or 'less committed') to a real time analysis of how metaphorical meaning is processed.[28] In this aspect, *perhaps* Mammaṭa's account is more committed to giving a real-time reconstruction. This tentative observation is based on the different strategies used by CMT and Mammaṭa for identifying a metaphor. Pragglejaz has developed an algorithm for identifying metaphors based on CMT (Pragglejaz 2007 and Steen 2007). The first step of this algorithm is to 'Read the entire text–discourse to establish a general understanding of the meaning' (Pragglejaz 2007, 3). The inclusion of this step requires, minimally, a second parsing of the text–discourse to identify metaphors. Mammaṭa's conditions, however, would not necessitate this. The entire context need not be understood first in order to identify which words are metaphorical. All that is required is that the hearer identifies some incongruity (*anupapatti*) in the spoken sentence[29]. The *tātparya* (import) of the speaker need not be known to the hearer at this point. In fact, it is to arrive at that

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27. 'The cognitive linguistic view maintains that— in addition to objective pre-existing similarity— conceptual metaphors are based on a variety of human experience, including correlations in experience, various kinds of nobjective similarity, biological and cultural roots shared by the two concepts, and possibly others.' (Kövecses 2010, 79).

28. '...we have a conceptual metaphor when we construe a more abstract domain (or concept) through a more physical domain (or concept) offline–either by means of long-term memory or as a result of a historical-cultural process (i.e., not necessarily online or in real-time)' (Kövecses 2010, 8). However, Kövecses cites experimental evidence to show that source domain knowledge is activated during the online processing of the metaphor (ibid, 40-42). Based on this he claims that conceptual metaphors are present in both online and offline comprehension of metaphors.

29. Steen (2007, 16-17) in his new five step technique of metaphor identification similarly takes the detection of *anupapatti* (incongruity) as the first step.

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tātparya that the hearer is forced to take the *lakṣyārtha* of the word. Hence, Mammaṭa's is a negative condition while MIP lays out a positive condition.

We conclude this brief comparative study by highlighting the relationship between CTs, CMTs and the *lakṣaṇā* model. Central to the CTs is the *a priori* assumption that the literal-metaphorical distinction is true. These accounts then try to work out a mechanism of the metaphorical process (i.e the process by which literal meaning manages to convey the figurative meaning). On the other hand, CMT makes an *a priori* assumption about the metaphorical process itself – that all novel metaphors are just instances of a deep rooted cognitive metaphor – and then sets out to show how this process is realised or instantiated in everyday metaphors (Mácha 2016, 94). Because of this, CT is able to give a convincing account of novel/literary metaphors while failing to explain how conventional metaphors work while with CMT, the converse is the case. The solution Mácha suggests for this problem is that meaning shift should be examined diachronically and not just synchronically as he claims both theories do.

Mammaṭa's account of *lakṣaṇā* is also a synchronic account.[30] However, as we saw in Section 4, the third condition for *lakṣaṇā* stipulates that the metaphorical transfer must be sanctioned either by usage or by some motive. As stated above, CT suffers from the deficiency of not being able to explain everyday metaphors and CMT suffers from not being able to explain novel metaphors. Mammaṭa resolves this problem by subsuming the two - novel and everyday metaphor - under *lakṣaṇā*. By stipulating that transfers based on *rūḍhi* (convention) can be called metaphorical he is able to include dead metaphors, which are crucial to CMT and by observing that there are those based on *prayojana* (motive) due to which speakers tend to use words in ways other than ordinary, he accounts for novel usage too. Thus, within a synchronic account of meaning, Mammaṭa is able to overcome this deficiency which CTs and CMTs face.

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30. This could be because of the linguistic ideology of a timeless unchanging nature of Sanskrit, described by some as a "panchronistic flatland" (Deshpande 1985, 124).

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6. Conclusion

We hope that the above discussion demonstrates the comprehensive nature of Mammaṭa's model of *lakṣaṇā*. Mammaṭa's account addresses an important gap in the CMT's account of 'metaphor' by keeping apart the metaphor-like and metonymy-like subgenres of *lakṣaṇā*. A persistent criticism of CMT accounts of metaphor and metonymy has been that CMT tends to characterise metonymy as single-domain mapping (domain-internal mapping), which need not be the case (Barnden 2010). Mammaṭa's taxonomy combined with Gautama's list of causes for metonymy could be a beginning towards enumerating a comprehensive typology of metonymy.

The Indian semantic theories, in turn, would benefit from a diachronic approach to meaning, i.e., a recognition that different periods and genres of literature are marked by changing profiles of *mukhya* (literal) and *gauṇa* (secondary) meanings. Getting a foothold into the topology of *mukhya-gauṇa* senses, we will be in a better position to identify *mukhyārtha* and thereby *mukhyārtha-bādha*. This will entail the need for a lexical semantic approach that is historical, diachronic, and relies on statistical data from a well-distributed corpus.

Similarly, another feature that could be better outlined with respect to Indian theories of meaning, is the different strategies for identification and interpretation of non-literal usage, at the level of the lexeme and at the level of larger strings such as phrases, expressions and sentences. It will be most useful to have clarity on whether or not there are well-articulated semantic theories for correct understanding at these levels, and maybe at the next larger scales - such as on the level of the text, the *prabandha*.

If the CMT expanded the role of metaphor from a decorative device to a cognitive mode, this umbrella-term has also engulfed many related but distinct processes such as metaphor, analogy as well as metonym and its types - synecdoche etc. Mammaṭa and the Sanskrit poetologists go in the opposite direction - distinguishing even (seemingly) minor sub-varieties of tropes based on similitude, as well as giving a detailed typology of *lakṣaṇā*. There is harmony between Mammaṭa's model that regards semantic as well as pragmatic conditions for non-

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literal meaning, and the Cognitive Linguistics attitude that Semantics and Pragmatics constitute a communicative cline.

There is scope for articulating an algorithm for identifying and categorising instances of *lakṣaṇā* as per Mammaṭa's model. The authors have developed one such algorithm - Lakṣaṇā Identification Procedure (LIP) that operates in real-time unlike the MIP (Keerthi and Raghavan 2020). Further, this model can identify not just metaphors but also metonym, synecdoche and irony - all instantiations of *lakṣaṇā*. The LIP, thus allows for more fine grained identification of conceptual tropes. Such a Lakṣaṇā Identification Procedure (LIP) awaits empirical testing that will evaluate its efficacy, accuracy and ease in identifying metaphors and metonyms - novel as well as conventional. Given the affinity of Mammaṭa's model to pragmatic models of metaphor comprehension (like Searle 1999), it can also be compared fruitfully with pragmatic models such as Relevance Theory (Wilson & Sperber 2004).

Finally to reiterate the importance of the literal, one may recollect Abhinavagupta's evocative expression for lakṣaṇā - *abhidhā-puccha* or the 'tail of *abhidhā*.' This is a timely reminder of the deep mutualism between the literal and the non-literal, and how one trails off into the other, with only a fuzzy boundary in between. These last few points indicate areas that still need to be explored in the domain of *lakṣaṇā* - the curious contradiction between convention and creativity.

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SCIENTIFIC AND MEDICINAL EVALUATION OF *ERAṆḌA* (*RICINUS COMMUNIS*) IN INDIAN PERSPECTIVE

Dhananjay Vasudeo Dwivedi*

Abstract: *Eraṇḍa*, botanically known as *Ricinus Communis* is used for therapeutic purposes from ancient times. It is found all over India and is cultivated at the periphery or border of the fields. Traditional healers use various parts of this plant for treating numerous diseases. Various synonyms as mentioned in *Nighaṇṭu* texts indicate curative properties of this tree. Some of them include *Vātariḥ*, *Śūlaśatruḥ* etc. Oil extracted from the seeds of Eraṇḍa is used both internally and externally for treating various diseases. *Nighaṇṭu* and Āyurvedic texts as well as Purāṇās have come up with medicinal properties of this herb. *Eraṇḍa* is pungent, bitter, hot in potency, and alleviates the discomforts due to aggravated *Kapha*. It is antipyretic, and alleviates *Vāta* and cough. It resolves oedema, controls blood affections, pain, anaemia, and cures illusion, asthma, fever, vitiated *Kapha* and anorexia. As far as oil of *Eraṇḍa* is concerned, it is penetrating, hot in potency, increases digestive fire, is good for skin, stops ageing, bestows intelligence, complexion and strength. It cures intermittent fever, heart diseases, back-pain, enlargement of abdomen of *Vāta* origin, abdominal tumour, prostate enlargement, constipation, hernia etc. Modern day medicinal practitioners should carry out clinical researches regarding medicinal properties of *Eraṇḍa* as mentioned in Sanskrit texts.

Key Words: *Eraṇḍa*, *Vāta*, Constipation, oil of *Eraṇḍa*, Digestive fire.

Introduction

Eraṇḍa is one of the plants that is found in abundance and used for treating numerous diseases. Though each and every part of this herb is used for medicinal purposes, but *taila* (oil) extracted from the seeds of *Eraṇḍa* is considered to be highly useful. It is used both externally and internally. There is a firm belief that

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oil of this plant is best among all the available oils. Traditional healers use *Eraṇḍa* in isolation as well as along with other herbs. There are numerous *Āyurvedic* formulations in which *Eraṇḍa* is an important ingredient. Some of the formulations are: *Eraṇḍādi Kvātha, Eraṇḍa Dvādaśa Kvātha, Eraṇḍa Saptakam, Caturbhuja Rasa, Māṣātmaguptakādi Kvātha, Vāta Vidhvansana Rasa, Vātāri Rasa, Śampākādi Kvātha, Sinhāsyādi Kvātha, Balādi Pralepa, Prasāraṇī Tailam* etc.

Synonyms of *Eraṇḍa*-

According to *Bhāvaprakāśa Nighaṇṭu (Guḍūcyādi Varga*, 60-62*)*, *Śukla Eraṇḍa* (White variety) is also called as *Āmaṇḍa, Citra, Gandharvahastaka, Pañcāṅgula, Vardhamāna, Dīrghadaṇḍa, Vyaḍambaka, Vātāri, Taruṇa* and *Rubūka*. *Rakta Rubūka* (red variety) is called *Urubūka, Rubu, Vyāghrapuccha,Vātāri, Cañcu* and *Uttānapatraka*.

According to *Rāja Nighaṇṭu* (*Śālmalyādi Varga*, 55-57), *Śvetairaṇḍa, Sitairaṇḍa, Citra, Gandharvahastaka, Āmaṇḍa, Taruṇa, Śukla, Vātāri, Dīrgha-kaṇṭaka, Pañchāṅgula, Vardhamāna* and *Rubūka* are synonyms for *Śveta Eraṇḍa*. *Raktairaṇḍa, Vyāghra, Hastikarṇī, Rubu, Uruvuka, Nāgakarṇa, Cañcu, Uttānpatraka, Karaparṇa, Yācanaka, Snigdha, Vyāghradala, Tatkara, Citravīja, Hrasvairaṇḍa* are synonyms for *Rakta Eraṇḍa*.

According to *Madanapala Nighaṇṭu* (*Abhayādi Varga* – 93), *Dīrghadaṇḍa, Taruṇa, Vardhamānaka, Citra, Pañcāṅgula, Vyāghrapuccha* and *Gandharvahastaka* are synonyms of *Eraṇḍa*. *Hastikarṇa, Vyāghra, Vyāghratara, Laghu, Uttānapatra, Urabū, Vātavairī* and *Cuñculā* are the synonyms of *Rakta Eraṇḍa* (Ibid, 94).

According to *Soḍhala Nighaṇṭu* (1/1/287-288) synonyms for *Śveta Eraṇḍa* are *Eraṇḍa, Taruṇa, Śukla, Citra, Gandharvahastaka, Pañcāṅgulī, Vardhamāna, Ābhaṇḍo, Dirghadaṇḍaka, Vātāri, Citrabīja, Rubu, Snehaprada*. Synonyms for *Rakta Eraṇḍa* are *Raktairaṇḍa, Hastiparṇī, Vyāghra, Vyāghrakara, Rubu, Triputrī, Urubūka, Cañcu* and *Uttānapatraka* (Ibid, 1/1/288-289).

Herein significance of some of the synonyms of *Eraṇḍa* is being pointed out (*Nāmarūpajñānam*, 34, Hegde, 2014, 381-382) -

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Synonyms of *Eraṇḍa*	Significance/Reason for being called so
Āmaṇḍaḥ	The flowers when blossomed plant appears very attractive.
Citrabījaḥ	*Eraṇḍa* has mottled seeds.
Dīrghadaṇḍaḥ	Leaves of *Eraṇḍa* have got long petiole.
Gandharvahastaḥ	Eraṇḍa leaves are palmately lobed and resembling the palm of *Gandharva*.
Hastiparṇakaḥ	Leaves of *Eraṇḍa* are large.
Pañcāṅgulaḥ	Leaves of *Eraṇḍa* are palmately lobed.
Snehaprada	Seeds of *Eraṇḍa* yield oil.
Śūlaśatruḥ	*Eraṇḍa* relieves pain.
Uttānapatrakaḥ	Leaves of *Eraṇḍa* facing upwards
Vātāriḥ	*Eraṇḍa* is regarded as the best drug in *Vāta vyādhi* (diseases caused by imbalance of *Vāta*).
Vyaḍambakaḥ	When wind blows the inflorescence of *Eraṇḍa* appears like dancing.
Vyāghrapucchaḥ	Inflorescence of *Eraṇḍa* is raceme and that resemble tiger's tail.
Vardhamāna	This plant of *Eraṇḍa* grows very fast.

Regional names of *Eraṇḍa*-

Assamese- *Eda, Era*; Bengali-*Bherenda*; English-Castor oil plant; Gujarati-*Erandio, Erando* Hindi-*Arand, Erand, Andi, Rend*; Kannada- *Haralu, Oudala gida*; Kashmiri- *Aran, Banangir*; Malayalam- *Avanakku*; Marathi-*Erand*; Oriya-*Jada, Gaba*; Punjabi- *Arind*; Tamil- *Amanakku*; Telugu-*Amudapu veru*; Urdu : *Bedanjir, Arand*

Botanical Description-

It is a tall shrub, sometimes growing to tree-like proportions. It grows well on sandy or clayey loam and cannot tolerate heavy rainfall and water logging. It is

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largely cultivated on the edges of agricultural fields, and in gardens and wastelands. Soil with average fertility is best suited for the *Eraṇḍa* oil plant (Krishna Nanditha, 2018, 105).

According to *"Encyclopaedic Dictionary of Ayurveda"* (2015, 252), it is a shrub growing 2-3 metres high. Its leaves are green and brown, broad, interrupted, pointed like five fingers. Stalk is 10-30 cm long. Its flower stalk is thick and branching. Its ovary is tricornuated and flat. Its fruits are soft spiked and bifid. Its seeds are elongated, shiny, fleshy, smoky, blackish, bearing white streaks and dots. Its roots are thick, tapering with secondary and tertiary roots. There are grossly two types of the plant: According to colour (1) White-subtyped as (a) small-whose roots and oil from seed is used in medicine (b) big or large-whose leaves are used. (2) Red-whose oil is used that is sharp in action. In term of chemical composition, the plant has stable oil 45%, slimy substance, sugar, white juice, and salt 10%, its seeds contain toxic element called ricin. This dissolves in alcohol. Ricin contains ricin oil, palmitin, sterine. Oil obtained is clean, light, yellowish, and without much smell but slightly pungent.

Distribution-

The plant is found all over India, particularly in the states of Tamil Nadu, West Bengal, and Maharashtra. It is cultivated at the periphery or border of the fields.

Taxonomical Classification of *Eraṇḍa*-

Botanical Name- Ricinus Communis Linn.

Kingdom- Plantae (Plants)

Subkingdom- Tracheobionta

Superdivision- Spermatophyta

Division- Magnoliophyta

Class- Magnoliopsida

Subclass- Rosidae

Order- Euphorbiales

Family-Euphorbiaceae - Spurge family

Genus- Ricinus L. – Ricinus

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Medicinal Properties of *Eraṇḍa*

Various parts of *Eraṇḍa* have been used for medicinal purposed across the India over centuries. It is a well known purgative. The seeds, oil extracted from seeds and the roots are used for treating numerous diseases. Preparations of *Eraṇḍa* are useful, both externally and internally. However, it should be taken under the supervision of traditional healers.

Externally, *Eraṇḍa* is effectively used in diseases of *Vāta*[1] associated with pain and swelling. For this purpose, the seed oil massage or fomentation with its hot leaves relives the symptoms in the diseases like arthritis, sciatica, rheumatism, gout, mastitis and skin diseases. The leaves or the pulp of the seeds, made hot and applied on abdomen relieve the flatulence. The massage with *Eraṇḍa* oil purifies the breast milk in mothers. *Eraṇḍa* oil also acts as a cleansing agent for eyes. It cleans the eyes and facilitates the removal of any foreign bodies in the eyes. It is also beneficial in conjunctivitis. Massage of *Eraṇḍa* oil soothens the dry and coarse skin. Internally, *Eraṇḍa* is used as a potent drug in treating diseases of *Vāta* viz. arthritis, sciatica, facial palsy, paralysis, bodyache, tremors, headache etc (Paranjape, 2005, 82).

According to *Dravyaguṇa Vijñāna* (2004, 641-642) medicinal properties of *Eraṇḍa* are-The seeds are purgative and counter-irritant, they are antidote to scorpion-sting and fish poison. The oil from the seeds is purgative. The leaves are applied to head for relieving headache and as a poultice applied to boils. The leaf juice is given as an emetic in narcotic poisoning. A decoction of the leaves is a purgative, lactagogue and emmenagogue. A poultice of the leaves is applied to boils and swellings. The warm leaves, coated with some bland oil, are applied over the abdomen of children to relieve flatulence. The decoction of the roots alone or with the addition of other suitable ingredient drugs is given in various conditions of nervine, joints and muscular disorders. The root bark is powerful purgative. A paste of the roots is applied to toothache. The seeds are used in

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1. *Vāta* is one of three *doṣas* that form the basics of *Āyurveda*. In general *Vāta* controls all movements in the body and mind. It relates directly to the nervous system which controls all movement. It relates to the systems of circulation, respiration, muscular movement, motor function, the five senses, evacuation, lactation, menstruation, sexual function, and sweating.

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various diseases. Various parts of the plant such as seeds, seeds-oil roots, root-bark, flowers and leaves are used in different forms in treatment of several diseases. They also enter in a number of formulations or recipes prescribed in treatment of various ailments. The herbal drug belongs to an important group of medicines and it is generally useful mainly in gout, rheumatism, arthritis, sciatica, neuralgia, paralysis, nervine complaints, headache, oedema, heat troubles including angina, abdominal disorders, colic, haemorrhoids, worms, liver and spleenic disorders, *vibandha*, cough, asthma, spermatorrhoea, seminal diseases, vaginal complaints, general debility, insect-bites poisoning, lactation disorders, skin diseases, throat affections, urinary and calculus complaints, ophthalmic troubles, earache, wounds and ulcers, obesity, fever, corn and warts, trauma and other ailing conditions and recommended in medicinal texts under suitable modes of administration.

Medicinal properties of this plant have been delineated in *Nighaṇṭu* texts, other *Āyurvedic* literatures, and Purāṇas. Therapeutic properties of this herb have been described when used in isolation as well as when taken with some other plants. While *Nighaṇṭu* texts have described the medicinal properties when taken alone, other Āyurvedic texts have described medicinal properties when taken along with other herbs.

***Bhāvaprakāśa* (BP)-**

Both kinds of *Eraṇḍa* are sweet in taste, hot in potency, not easily digestible, cures pain, swelling, pain of the waist, bladder, head and abdomen, fever, hernia (inguinal and scrotal), dyspnoea, increases *Kapha*, flatulence, cough, leprosy and some other skin diseases and rheumatism. (BP *Pūrvakhaṇḍa/Guḍūcyādi Varga*, 62-63)

Leaves of *Eraṇḍa* mitigate *Vāta* and *Kapha*[2], destroys worms, cures dysuria, aggravates *Pitta* and *Rakta*, its leaf buds are enemy of *Vāta*, best to cure abdominal tumour, pain in urinary bladder, diseases of *Kapha*, *Vāta*, worms and

2. One of the three humours of the body, watery froth or foam in general. The *Kapha* is responsible for the stability of our body and mind. *Kapha* mainly exists in the body as plasma, blood, muscle, and fat tissues. It provides the lubrication and basis for the body. Flexibility and growth are controlled by *Kapha*.

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the seven types of *Vṛddhi*.[3] Fruits (seeds) of *Eraṇḍa* are hot in potency, cures tumour of the abdomen, pain in abdomen, diseases of *Vāta*, disease of liver, spleen (enlargement of the abdomen due to liver and spleen) and haemorrhoids, is pungent and best to increase digestive fire. Its marrow (pulp) is similar in properties causes purgation cures abdominal enlargement caused by *Vāta* and *Kapha* (BP *Ibid,* 64-66).

Eraṇḍa Taila is penetrating, hot in potency, increases digestive fire, slimy, heavy for digestion, aphrodisiac, good for skin, stops ageing, bestows intelligence, complexion and strength, has astringent, as secondary taste, enters into minute pores, cleanses vagina, purifies semen, has bad smell, sweet taste and after digestion it is bitter and pungent, it cures intermittent fever, heart diseases, pain of the back, genitals, etc., enlargement of abdomen of *Vāta* origin, flatulence, abdominal tumour, prostate enlargement, catching pain of the waist, gout, constipation, hernia, dropsy, unripe abscess; for *Āmavāta* (rheumatism) the mighty elephant king-moving in the forest called the human body, there is only one controller and that is, the lion called *Eraṇḍa Taila* (*Ibid*, *Tailavarga*, 22-25).

Eraṇḍa taila added with *yavakṣāra* (lixiviated ash of *Horedeum vulgare* Linn.) and consumed relieves dysuria; in case of pain in the waist, *Eraṇḍa* should be consumed either with decoction of *Daśamūla*[4] or of *Nāgara*. (*Madhyakhaṇḍa, Āmavātādhikāra*, 55) To win over the mighty elephant called *Āmavāta* roaming all over the body, only one (*Kesari* lion) called *Eraṇḍa taila* is enough (*Ibid*, 50). *Harītakī* together with *Eraṇḍa taila* should be consumed daily by the patient of *Āmavāta*, *Gṛdhrasī* (Sciatica), *Vṛddhi* (hernia) etc. adhering to the proper procedure (*Ibid*, 51).

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3. *Vṛddhi* is enlargement or swelling of the scrotum. It is of seven kinds— one each from three *doṣas*, one from *Rakta* (blood), one from *Medas* (fat), one from *Mūtra* (urine) and seventh from *Āntras* (intestines)).

4. It is a combination of ten herb roots. The group consists of the following plants- *Śālaparṇī* (*Desmodium gangeticum), Pṛśniparṇī* (*Uraria picta), Bṛhatī* (*Solanum indicum), Kaṇṭakārī* (*Solanum xanthocarpum), Gokṣura* (*Tribulus terrestris), Bilva* (*Aegle marmelos), Gambhārī* (*Gmelina beechwood), Pāṭalā* (*Stereospermum suaveolens), Agnimantha* (*Premna serratifolia*), *Śyonāka* (*Oroxylum indicum)*

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Eraṇḍa bīja removed of its husk and then cooled in milk and made into *Pāyasa*, this is consumed as a best medicine for pain in the waist, and sciatica (*Ibid*, 57).

Decoction of *Viśvā* (*Alstonia scholaris*) and *Eraṇḍamūla* added with *Hiṅgu* (*Ferula assa-foetida*) and *Suvarcalā* (*Cleome icosandra*) , relieves colic immediately (*Ibid*, *Sūlādhikāra*, 41). *Kṣāra* (ash) of *Eraṇḍa Patra* (Leaves of *Eraṇḍa*) added with *Hiṅgu* mixed either to boiled rice or to rice gruel and consumed prevents obesity (*Ibid*, *Sthaulyādhikāra*, 21).

Guggulu (*Commiphora muku*) and *Eraṇḍa taila* be consumed along with *Gomūtra*; this cures scrotal enlargement of *Vāta* origin quickly, though persisting for a long time. Scrotal enlargement of *Pitta* origin should be treated on the same lines as *Granthi* (tumour) of *Pitta* origin, blood should be taken out by using leeches (*Ibid*, 15-16).

Leaves of *Eraṇḍa* should be spread on the ground made wet and then applied on the body of the patient of fever having burning sensation, this relieves burning sensation; afterwards these should be removed (*Ibid*, *Jvarādhikāra*, 785-786). Root of *Urubūka* smeared with honey is soaked in water for one night and that water consumed the next day—by these the enlargement of the abdomen due to fat becomes reduced (*Ibid*, *Sthaulyādhikāra*, 25).

Rāja Nighaṇṭu-

The white *Eraṇḍa* is pungent, bitter, hot in potency, and alleviates the discomforts due to aggravated *Kapha*. It is antipyretic, and alleviates *Vāta* and cough and useful in the process of mercury. The red *Eraṇḍa* resolves oedema, controls blood affections, pain, anaemia, and cures illusion, asthma, fever, vitiated *Kapha* and anorexia (*Śālmalyādivarga*, 58).

The *Eraṇḍa Taila* is anthelmintic and quells the diseases caused by *Vāta doṣa*. It relieves from pains of all the body parts and also leprosy and allied skin disorders. It is sweet, good *Rasāyana*[5], digestive stimulant and aggravates *Pitta* (*Kṣīrādivarga*, 114).

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5. *Rasāyana* is formulation which rejuvenates the body and is considered to be tonic. It ameliorates ill effects of the old that is *jarā* and *vyādhi*. It promotes body and mind.

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Madanapāla Nighaṇṭu-

Both the varieties of *Eraṇḍa* root are considered to be *Madhura Rasa* (sweet in taste), *Uṣṇavīrya* (hot in potency) and *Guru Guṇa* (heavy in property). They are indicated for *Śūla*[6], *Śopha*[7], *Kaṭiśūla*[8], *Vastiśūla* (pain in pelvis), *Śiraḥśūla* (headache), *Udarapīḍā* (pain in abdomen), *Jvara* (It is a disease characterised by increased temperature in the body as well as mind), *Vṛddhi* (enlargement of scroatum), *Śvāsa* (bronchial asthma or dyspnoea), *Kapharoga* (diseases caused due to imbalance of *Kapha*), *Ānāha*[9], *Kāsa*[10], *Kuṣṭha* (leprosy) and *Āmavāta*[11] Their fruits act as *Bhedana* (purgative), *Madhura rasa*, *Kṣāra-uṣṇa guṇa* and *Vātahara* (*Abhayādivarga*, 95-96).

Eraṇḍa taila is considered to be *Madhurarasa* (sweet in taste), *Kaṣāya anurasa* (astringent in taste thereafter), *Uṣṇavīrya*, *Sūkṣma guṇa* (as it enters even the minutest channels in the body), *Dīpana* (appetizer), *Śodhana* (cleansing agent), *Vṛṣya* (one which brings virility or enhances semen), *Tvacya* (beneficial for skin), *Vayahsthāpana* (sustaining age), *Medhya* (memory promoting), *Kāntivardhana* (increases lusture), *Balya* (tonic), *Yoniviśodhana* (cleanses female genital organ) and *Śukraśodhana* (spermo-purifier) by nature. It is indicated in conditions like *Vātaroga* (diseases caused due to imbalance of *Vāta*), *Udararoga* (diseases of

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6. Colic type of pain in the abdomen is identified as *Śūla*.
7. Accumulation of fluid in the skin and subcutaneous tissues is known as *Śopha*.
8. Pain and swelling of the lower part of the back is identified as *Kaṭiśūla*.
9. *Ānāha* is acute constipation. It is an indisposition characterised by the slow accumulation of *Āma* (the residual juice of ingested food which is not digested by the strong digestive fire is called *Āma*) or *Purīṣa* (faecal matter) in the intestines due to vitiation of *Vāta*.
10. *Kāsa* is cough caused by the affliction by smoke and dust, excessive exercise, intake of unctuous food, entry of food in wrong passage and suppression of the urge of sneezing.
11. Rheumatism. Clinical features of *Āmavāta* include pain all over the body and joints, loss of taste, thirst, lack of enthusiasm, heaviness, fever, indigestion and swelling of joints.

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stomach), *Ānāha*, *Gulma*[12], *Aṣṭhīlā*[13], *Kaṭigraha* (stiffness in waist region.), *Vātarakta* (gout), *Śūla*, *Vraṇaśotha* (ripening abscess), *Āma* and *Vidradhi* (*Pānīyādivarga*, 143-145).

Āyurveda Saukhyam of Todarānanda

The root of *Eraṇḍa* cures *Śūla* (colic pain). It is aphrodisiac and is excellent alleviator of *Vāyu* (2/126). *Eraṇḍa* falls under *Vidārigandhādi Gaṇa*. Accordingly it alleviates *Pitta* and *Vāyu*, and cures *Śoṣa* (consumption), *Gulma* (phantom tumour), *Aṅgamarda* (malaise), *Urdhvaśvāsa* (dyspnoea) and *Kasā* (bronchitis) (30/8-9).

Soḍhala Nighaṇṭu

Eraṇḍa cures *Śoṣa* and *Śūla*. It is highly effective in mitigating *Vāta* (2/1/258).

Agni Purāṇa

Agni Purāṇa has mentioned names of thirty six polyglot medical drugs, which are of immense medicinal values and are used even by Gods. The Purāṇa says that if judiciously administered this herb can make a man even immortal. *Eraṇḍa* finds mention among these drugs. Accordingly it is efficacious in all sorts of ailments and tends to make the patient immortal. Pulverized compound of the drug treated with purified mercury gently moves the bowels and makes the blood free from all impurities, thereby imparting to the system a tone and a vigour which usually arrest a premature old age, and prevent senile decay (141/11-17). The essence of *Vāsā* (*Justicia adhatoda*) taken through the medium of *Eraṇḍa* oil is a very efficacious remedy for the form of disease known as *Vāta-Rakta* (283/16). A man suffering rheumatism, gout or pain in the joints, should drink a potion composed of the essence of seeds of *Eraṇḍa*, *Guḍucī* (*Tinospora cordifolia*) and *Devadāru* (*Cedrus deodara*) (285/40).

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12. *Gulma* is localised abdominal tumour or swelling. It is an indisposition in which a round, motile or non-motile sweiling like a gland appears in the abdomen and it changes its size from time to time.

13. *Aṣṭhīlā* is *Vāta* related disease which is deadly and painful. It is one of the disorders of naval region. It blocks the passage of urine. The excess of *Vāta* causes eniargement of prostate gland.

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Garuḍa Purāṇa

Eraṇḍa is bitter and laxative and destroys the three *doṣas* (169/13). A decoction of *Eraṇḍa, Daśamūla, Gokṣura* (*Tribulus terrestris*), *Śuṇṭhī* (*Zingiber officinale*), *Rāsnā* (*Pluchea lanceolata*) and *Nāgara* proves curative in rheumatism, and an acting pain in the limbs. A decoction of *Eraṇḍa, Balā* (*Sida Cordifolia*), *Punarnavā (Boerhaavia diffusa), Bṛhatī (Solanum indicum), Kaṇṭakārī* (*Solanum xanthocarpum*) and *Gokṣura* taken with *Eraṇḍa* oil subdues even most virulent cases of nervous disorders (170/42-46). *Eraṇḍa* oil, taken with decoction of *Balā* (*Sida cordifolia*) cures hernia, attended with distension of the abdomen and an aching pain (170/66). Plasters composed of *Eraṇḍa, Dhattūra* (*Datura stramonium*), *Nirguṇḍī* (*Vitex negundo*), *Varṣābhū* (*Trianthema portulacastrum*), *Śigru* (*Moringa oleifera*) and *Sarṣapa* (*Brassica campestris*) pasted together are known to cure cases of long standing Elephantiasis (170/69-70). In all traumatic ulcers (cuts, wounds etc.) cooling measures should be at once resorted to for alleviating the heat of enraged blood and deranged *Pitta* of the locality, for which purpose the part may be washed with a decoction of *Eraṇḍa* and bark of *Vaṃśa* (*Bamboosa arundinacea*) (170/74). *Eraṇḍa* roots pasted with milk and applied as plasters over the forehead, instantly cure headache (171/64). Plasters of roots of *Eraṇḍa*, seeds of *Cakramarda* (*Cassia tora*) and *Kuṣṭha* (*Saussurea costus*) pasted with warm *Kāñjika* (*Hordeum vulgare*) and applied to the scalp prove curative in all diseases of the head (176/11). Fermentations of the eyes with vapours of warm goat's milk cooked in combination with the roots and leaves of white *Eraṇḍa* prove curative in the *Vātaja* form of eye-diseases (177/16). Ashes of burnt plantain bark and *Apāmārga* (*Achyranthes aspera*) pasted together with the expressed juice of *Eraṇḍa* and applied to the affected patches prove curative in *Siddhma* (190/19).

Caraka Saṃhitā

Eraṇḍa is used for non-unctuous enema in *Udāvarta*[14] and constipation (2/12). *Eraṇḍa* is sub-diaphoretic (*Sū*/4/13 (22)). It is also considered to be anti-bodyaches (*Sū*/4/17 (44)). *Eraṇḍa* is vegetable source of uncting substance (*Sū*/13/10)).

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14. *Udāvarta* is a disease marked by retention of faeces, disease of bowels.

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Eraṇḍa oil is best for purgation. It is pungent, hot, heavy and alleviating *Vāta* and *Kapha*. It also alleviates *Pitta* if combined with drugs of astringent, sweet and bitter groups (*Sū*/13/12). *Caraka Saṃhitā* further adds that *Eraṇḍa* oil is sweet, heavy, *Kapha*—aggravating and relives *Vātarakta, Gulma*, heart disease and chronic fever (*Sū*/27/289). The patient of *Vātagulma* should take *Eraṇḍa* oil mixed with concentrated *Vāruṇī* or milk (*Ci*/5/92-93). If there is difficulty in passing stool and flatus one should take *Eraṇḍa* oil mixed with milk before meal (*Ci*/12/28). According to *Caraka Saṃhitā*, for purgation, *Eraṇḍa* oil is the best one in *Udararoga* (*Ci*/13/12). If, in a strong patient, *Kapha* is covered with *Vāyu* and *Pitta* or *Vāta* is covered with *Kapha* and *Pitta*, *Eraṇḍa* oil added with respective drugs is wholesome (*Ci*/13/172-173). When the patient is free from impurity is loosened the patient should be purged with *Eraṇḍa* oil mixed with alakali (Ci/15/79). In case, due to excess of impurity, the disorder does not get pacified, the patient should be evacuated with mild unctuous purgatives. The patient should take *ghṛta* prepared with *Eraṇḍa* oil with milk. This eliminates impurity and is wholesome (*Ci*/28/83-84). In *Vāta* covered with faeces, *Eraṇḍa* oil should be given (*Ci*/28/197).

Taking milk boiled with *Eraṇḍa* roots one becomes free from fever associated with cutting pain in abdomen (*Ci*/3/235). When the patient regains strength and digestive power, he should be uncted and then purgated with milk cooked with *Eraṇḍa* root (*Ci*/13/69). Milk cooked with *Eraṇḍa* root is efficacious in treating diarrhoea (*Ci*/19/48).

For treating cough one should take alkali of *Eraṇḍa* leaves mixed with *Trikaṭu* (Collective name of three hot herbs including *Śuṇṭhī*, *Pippalī* (*Piper longum*) and *Marica* (*Piper nigrum*).), oil and jaggery. By same method, that of *Tulasī* and *Eraṇḍa* should be used (*Ci*/18/172).

Suśruta Saṃhitā

According to *Suśruta Saṃhitā*, *Eraṇḍa* falls under *Vidārigandhādi* group. Accordingly it pacifies *Pitta* and *Vāta doṣas* and also cures consumption, *Gulma*, body-ache, laboured breathing and cough (*Sū*/38/5).

When an angry looking swelling and pain occur in ears due to puncturing by a blunt, bent or defective needle, use of thick wick, vitiation of the *doṣas* or due to

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improper puncturing, the wick should be withdrawn immediately and a thick paste made up of root of *Eraṇḍa, Madhuka* (*Madhuca longifolia*), *Mañjiṣṭhā* (*Rubia cordifolia*), *Barley* (*Hordeum vulgare*) and *Tila* (*Sesamum indicum*) mixed with honey and *ghṛta* should be applied until perfect healing takes place (*Sū*/16/6).

Eraṇḍa oil is best among all oils (*Sū*/44/4). *Eraṇḍa* oil is sweet, hot, sharp, appetizer, acrid, astringent in subsequent taste, fine, cleanser of channels, beneficial for skin, spermatogenic, sweet in final taste after digestion, good for maintaining youth, purifies female and male reproductive systems, increases health, is a neurotonic, improves glow, memory and strength, pacifies *Vāta* and *Kapha* and also removes the *doṣas* from lower part of the body (*Sū*/45/14).

Massage by an oil processed with *Eraṇḍa, Śatāvari* (*Asparagus racemosus*), *Aśvagandhā* (*Withania somnifera*), *Payasyā*[15] and the *Jīvani* group (It is group of restorative herbs.) of drugs along with milk helps to elongates the ear lobules (*Suśruta Saṃhitā-Sū*/16/21-22). *Eraṇḍa* oil if taken with decoction of *Triphalā*[16], in a quantity three times of the oil or with milk would produce purgation in the young, the old, consumptive patients with pulmonary lesions (*Sū*/44/76-77). In cases of scrotal swelling due to *Vāta*, the patient should be given *Eraṇḍa* oil with milk for a month (*Ci*/19/6). In case of the venereal disease due to *Vāta, Nicula* (*Barringtonia acutangula*), seeds of *Eraṇḍa* and powders of fried barley and wheat should be pasted in a warm state with oil on the affected part (*Ci*/19/29).

In case of ulcers due to *Vāta*, leaves of *Eraṇḍa, Bhūrja* (*Betula*), *Pūtīka* (*Holoptelia integrifolia*) and turmeric (*Curcuma longa*) should be applied (*Ci*/1/113). In ulcers or wounds vitiated with *Vāta*, a paste prepared out of rock salt, *Trivṛt* (*Operculina turpethum*) and leaves of *Eraṇḍa* should be used (*Ci*/2/93).

To stop the pain and the discharge post operation in management of *Bhagandara* (It means a papule developing on either side of the anus with pain and exudation.), decoctions prepared from *Vrikṣādanī* (*Loranthus falcatus*), *Eraṇḍa* and *Bilva*

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15. *Payasyā* is a preparation made of milk or food prepared with milk. Rice boiled with milk or an oblation of milk and rice and sugar is called *Payasyā*.

16. *Triphalā* is collection of three herbs: *Harītakī* (*Terminalia chebula*), *Āmalakī* (*Phyllanthus emblica*) and *Vibhītaka* (*Terminalia bellirica*).

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(*Aegle marmelos*) group of drugs and kept in oily pitcher should be used (*Ci*/8/13-14).

In case of *Arūṃśikā* (Ulcers of the scalp, boils in the scalp. It is an irritative disease; it discharges yellowish foul sticky secretion, produces inflammatory skin lesions and loss of hair.), after blood-letting, the part should be washed with decoction of *Nimba* and a paste of *Eraṇḍa, Madhuka, Nilotpala* (*Nymphaea nouchali*) and *Arka* (*Calotropis gigantea*) should be applied (*Ci*/20/28).

Irrigation of the eye should be carried out with lukewarm goat's milk processed with leaves, roots or bark of *Eraṇḍa* plant or with the root of *Kaṇṭkārī* (*Solanum virginianum*) (*U*/9/11-12).

Eraṇḍa, Bilva, Arka, Punarnavā, Kapittha (*Feronia elephantum*), *Dhatūrā, Śigru, Aśvagandhā, Araṇi* (*Premna serratifolia*) and *Yava* (*Hordeum vulgare*): all these drugs should be boiled with sour gruel and used for purposes of *Nāḍisveda* (It is fomentation therapy in which a tubular structure is attached to the kettle in which drugs are boiled and by the steam which comes out of the tube, fomentation is performed). It completely cures the *Karṇaśūla* (Otalgia or earache) originating due to *Kapha* and *Vāta* (*U*/21/6-7).

One who passes scybalous faeces with *doṣa*-predominance and whose digestive power has improved, should be given purgative therapy with milk processed with *Eraṇḍa* (*U*/40/131).

Aṣṭāṅga Hṛdaya

Eraṇḍa oil is bitter, pungent and sweet in taste, *sara* (laxative), hard to digest, cures enlargement of scrotum, hernia, abdominal tumours, diseases caused by *Vāta* and *Kapha*, enlargement of abdomen, intermittent fevers, pain and swelling of the waist, genitals, abdomen and back, is capable of penetrating deep, hot in potency and bad in smell. Oil of the red variety of *Eraṇḍa* seeds is still more penetrating, hot in potency and sticky and has a bad smell (*Sū*/5/57-58).

When *Vāta* gets mitigated and other *doṣas* are being eliminated out, the person should be given purgation therapy using *Eraṇḍa taila* mixed with *Kṣāra* (*Ci*/10/24). In case of enlargement of the scrotum arising from *Vāta*, the patient should be given oleation therapy using *trivṛt sneha* followed by purifactory

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therapy using the oil processed with *Eraṇḍa, Kośāmra* and *Tilvaka* (*Viburnum nervosum*) (*Ci*/13/29-30). *Hiṅgu* (one part), *saindhava* three parts, *Eraṇḍa taila*, three parts of it (*saindhava*), juice of *Rasona* (*Allium sativum*), three parts of it (*Eraṇḍa taila*) all are cooked together. This oil cures abdominal tumour, enlargement of the abdomen, enlargement of scrotum and colic (*Ci*/15/39-40). The patient of *Vātagulma* when having *Kapha* as secondary *doṣa* should drink *Eraṇḍa* taila mixed with *Prasanna* (scum of *vāruṇī* wine) (*Ci*/14/43). *Eraṇḍa taila* mixed with cow's urine or cow milk should be consumed for one month or two months if one is afflicted with burning sensation, distension, and severe thirst and fainting (*Ci*/15/2-3). When either *Kapha* or *Pitta* are covered/hindered by *Vāta*; or *Vāta* being covered by them (*Kapha* and *Pitta*), the patient, if strong, drinking *Eraṇḍa taila* mixed with suitable drugs appropriate to the covering doṣa is beneficial (*Ci*/15/47). *Eraṇḍa taila* mixed with milk should be consumed for the elimination of the *doṣas* and obtaining comfort (*Ci*/21/11). *Eraṇḍa taila* should be consumed mixed with milk to produce purgation in the patient who has great increase of *doṣas* (*Ci*/22/11). Oil cooked with *Eraṇḍa, Śatāvarī, Vājigandhā, Payasyā* and *Jīvaka* added with cow's milk is best to nourish the *Pinna* (ear lobe) (*U*/18/40).

Eraṇḍa along with *Balā, Punarnavā, Sūrpaparṇī dvaya (Māṣaparṇī* (*Teramnus labialis*) and *Mudgaparṇī* (*Phaseolus trilobus*)) together form the *Madhyama Pañcamūla*. This *Pañcamūla* mitigates *Kapha* and *Vāta*, does not greatly aggravate *Pitta* and is laxative (*Sū*/6/169-170).

The patient of fever gets relieved of cough, dyspnoea, headache, pain in the flanks and chronic fever by drinking milk boiled with roots of *Eraṇḍa* (*Ci*/1/112).

Ash of leaves of *Eraṇḍa* mixed with *Vyoṣa* (*Trikaṭu*) cures dyspnoea and cough (*Ci*/3/170). He who has obstruction to *Vāta* (flatus) and *varca* (faeces), severe pain, straining at stools, faeces mixed with blood and slimy material, and is suffering from thirst, deserves comfort by drinking milk boiled with the roots of *Eraṇḍa* (*Ci*/9/37-39).

Decoction of *Eraṇḍa, Citraka* (*Plumbago zeylanica*), *Granthi* (*Ferula foetida*) and *Śuṇṭhī*, mixed with *Hiṅgu, Biḍa* and *saindhava* is best for pain and distension of abdomen and constipation. Decoction of roots of *Eraṇḍa* and *Puṣkara* (*Inula*

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racemosa), *Yava* and *Dhanvayavāsaka*, boiled in water and consumed relieves the burning sensation and pain of alimentary tract. Roots of *Eraṇḍa, Vātyāhva* and *Darbha* (*Desmostachya bipinnata*), *Dāru* (*Cedrus Deodara*) and *Mahauṣadha* (*Śuṇṭhī*), made into decoction with water and consumed cures pain of alimentary tract, back and shoulders (*Ci*/14/48-51).

Application of paste of the seeds of *Eraṇḍa* cures when *Vāta* is greatly increased (*Ci*/22/34).

Cakradatta-

One should take *Eraṇḍa* oil with cow urine for a month. It destroys sciatica and *Ūrustambha* (paralysis of the thigh) (*Vātavyādhi Cikitsā*/46). *Eraṇḍa* oil mixed with decoction of *Madhuka* alleviates *paittika Śūla* and *Gulma* (*Śūla Cikitsā*/32). One suffering from *Vātagulma* should take *Eraṇḍa* oil mixed with concentrated wine or milk (*Gulma Cikitsā*/8). Taking *Eraṇḍa* oil with cow's urine eliminates *Vātika Vṛddhi*, even if chronic (*Vṛddhibradhra Cikitsā*/1).

The seeds of *Eraṇḍa* are pounded alone or with *Śuṇṭhī* in milk, and *Pāyasa* (rice cooked with milk) is prepared of that. It's intake destroys sciatica and lumbago (*Vātavyādhi Cikitsā*/49).

The decoction of *Viśva* (*Suṇṭhī*), *Eraṇḍa* and barley added with *Hiṅgu* and *Puṣkaramūla* or *Hiṅgu* and *Sauvarcala* relives colic quickly (*Śūla Cikitsā*/10).

Similarly acts the decoction of *Eraṇḍa* and *Yava* added with *Hiṅgu* and *Sauvarcala* (*Śūla Cikitsā*/11).

Eraṇḍa, Bilva, Bṛhatī, Kaṇṭakārī, Mātuluṅga, Pāṣāṇabheda and *Gokṣura*-this decoction added with *Yavakṣāra, Hiṅgu* and rock salt and mixed with *Eraṇḍa* oil should be taken in the case of pain in pelvis, shoulder, genitals, heart and breast (*Śūla Cikitsā*/70).

Decoction of *Rāsnā, Madhuyaṣṭi* (*Glycyrrhiza glabra*), *Guḍūcī, Eraṇḍa, Balā* and *Gokṣura* mixed with *Eraṇḍa* oil alleviates *antravṛddhi* (hernia) quickly (*Vṛddhibradhra Cikitsā*/11).

Bhaiṣajya Ratnāvalī

Taking brinjal (*Solanum melongena*) cooked in *Eraṇḍa* oil is very effective to check sciatica. It helps one to regain normal walking (26/41). Blood-letting

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therapy should be administered frequently for the treatment of *vāta kaṇṭaka* (ankle pain). The patient should take *Eraṇḍa* oil and cauterization should be performed in his body with the help of needles (26/48). If the vitiated *Vāta* is accumulated in the *Pakvāśaya* (colon, large intestines) the *Virecana* (purgation) therapy should be applied using the oil of *Eraṇḍa*. After that *Śodhana* type of *Basti* therapy should be performed. The patient should take a salty confections i.e. *sneha lavaṇa* (26/11). The patient should take 1 gm. of pepper powder along with oil of *Eraṇḍa* (12 ml.) mixed with cow's urine (12 ml.) for one month which cures *Gṛdharasī* (sciatica) and *Urugraha* (stiffness of thighs) (26/40). *Guḍūcī* if taken with *Eraṇḍa* oil, it cures *Vāta-rakta* (27/22). Intake of *Eraṇḍa* oil mixed with the decoction of *Daśamūla* or *Nāgara* is useful in curing *Āmavāta* pain of *Kukṣi* (pelvic region), *Basti* (region of urinary bladder) and *Kandakaṭi* (lumber region) (27/20). If *Eraṇḍa* oil is consumed along with decoctions of *Rāsnāpañcak* or *Rāsnāsaptaka*, it immediately provides relief from *Śūla* caused due to *Āmavāta* (29/19). *Eraṇḍa* oil mixed with the decoction of *Yaṣṭimadhu* cures colic pain as well as *Gulma* (phantom tumour) caused by *Pitta* (29/32). *Eraṇḍa* oil should be administered with *vāruṇī manḍa* (a type of alcoholic preparation) or water to a patient suffering from *Vāta Gulma* (32/12). Intake of *Svarjikṣāra*, *Kuṣṭha* and *Eraṇḍa* oil or intake of alkali preparation of *Ketakī* (*Pandanus odoratissimus*) along with *Eraṇḍa* oil cures *Vātika Gulma* (32/16).

Eraṇḍa taila mixed with the decoction of *Daśamūla*, cow's urine (25 ml.) or decoction of *Triphalā* cures *Udararoga*, oedema and colic pain (40/16). For curing *Vāta vṛiddhi* following recipes are useful- *Eraṇḍa* oil along with milk for one month; and intake of Eraṇḍa oil along with the decoction of *Daśamūla* (43/2-3). Intake of *Eraṇḍa* oil cooked along with *Balā* and milk cures abdominal distension, colic pain and swollen *Āntra-vṛddhi* (inguinal hernia) (43/20). *Harītakī* fruits boiled in cow's urine and fried in *Eraṇḍa* oil should be taken along with rock-salt. Luke-warm water should be taken thereafter. This cures serious type of *Vṛddhiroga* of chronic nature (43/24). The *kalka* of *pathyā* should be fried with *Eraṇḍa* oil and mixed with *Pippalī* as well as the rock-salt. Intake of this recipe cures *Vṛiddhiroga* (43/27). The powder of the root of *Aindrī* when triturated with *Eraṇḍa* oil and taken for three days along with cow's milk cures all types of *Vṛddhi roga* (43/28). Intake of *Harītakī* fried in *Eraṇḍa* oil along with cow's urine for seven days cures *Ślīpada* (filariasis) (45/13).

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Seeds of *Eraṇḍa* fruits are compounded. This powder is cooked with milk. Optionally, seed pulp of the *Eraṇḍa* fruit is taken along with dried ginger. Both of these recipes check sciatica and waist pain (26/42).

Drinking decoction made out of *Eraṇḍa mūla*, *Gokṣura*, *Vacā*, *Rāsnā* and *Punarnavā* gives relief from *Sarvāngata vāta* diseases (the affliction of the whole body by the aggravated *Vāta*) (26/70).

Eraṇḍa leaves are burnt and *kṣāra* prepared out of it. Whenever necessary, this *kṣāra* is consumed with *Hiṅgu* fried in *ghṛita*. This intake is very helpful in curing obesity. One can also eat rice containing the *maṇḍa* (water which gets boiled while cooking rice) (39/20).

There are many classical preparations of *Āyurveda* that have been described in *Bhaiṣajya Ratnāvalī*, in which *Eraṇḍa* is an important ingredient. Some preparations are even named before *Eraṇḍa*. Hereunder, such preparations are described-

Caturbhuja Rasa:

Leaves of *Eraṇḍa* are an important ingredient of *Caturbhuja Rasa*, others being *Rasasindūra*, *svarṇa bhasma*, purified *manahśilā*, purified *hartāla*, *kastūrī* (musk), expressed juice of *Ghṛitakumārī* and leaves of the *Eraṇḍa* plant. This medicine removes the *vali palit* (wrinkles and grey hair) of the users and also helps in checking the diseases like the epilepsy, fever, *Kāsa* (cough), consumption, loss of digestive power, trembling of the hand and the body. This medicine controls all the diseases produced by the disordered *doṣas* including *Vāta*, *Pitta* and the *Kapha*. This drug has been prescribed by *Bhagvān* Mahādeva himself (24/52-57).

Māṣātmaguptakādi Kvātha:

Eraṇḍa is an important ingredient for *Māṣātmaguptakādi Kvātha*, others being *Māsa* (*Vigna mungo*), *Ātmaguptā* (*Mucuna pruriens*), *Eraṇḍa*, *Vatyalaka* (*Justicia adhatoda*), *Hiṅgu* and rock salt. This is a decoction-based formula involving all the ingredients in equal parts. Intake of the decoction cures *Pakṣaghāta* (Paralysis. Paralysis of one side of the body is identified as *Pakṣāghāta*. Loss of motor function of one side, numbness and pain in the affected side or in the whole body.) (26/31).

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***Vāta Vidhvansana Rasa*:**

Oil of *Eraṇḍa* is an important ingredient for *Vāta Vidhvansana Rasa*, others being *Pāradabhasma*, *Abhrakabhasma*, *Kānsyabhasma*, *Svarṇamākṣika bhasma*, *Gandhaka*, *Haritālabhasma*, lemon juice and sesame seeds. This medicine is capable of curing all types of problems related to gastro intestinal tract, loose motion, constipation, *Ādhmāna* (General tympanitis. The disease *Ādhmāna* is condition that is signified as the blockage to the movement of the flatus. This condition gives rise to gurgling noise in the intestines), *Ānāha*, *Viṣūcī* (Gastro-enteritis), loss of digestive power, all types of *Āma* disorders, *Gulma*, severe vomiting, *Grahaṇī* (Disease of Dueodenum, Sprue. *Grahaṇī* is an indisposition in which patient is unable to digest food properly and passes it out frequently through motions in the undigested or digested form. The consistency of the stool changes frequently.), Asthma, *Kāsa* (cough), certain worm diseases, *Sarvāngaśūla*, *Manyāstambha* (torticolis), fever, diarrhoea, *Śūla* and diseases of disordered *doṣas* (26/182-189).

***Vatāri Rasa*:**

Oil of *Eraṇḍa* is an important ingredient of *Vatāri Rasa*, others being *Pārada bhasma*, *Gandhaka bhasma*, powder of *Triphalā* herbs, powder of *Citraka*, and *Guggulu*. Whenever necessary, this medicine in taken in morning hours and after that decoction of dried ginger and roots of *Eraṇḍa* is drunk. The *Eraṇḍa* oil should be used in massaging the back of the patient and in applying *svedana* therapy. After one's belly is emptied one should take warm and oily meals. One should take this medicine while staying in a place that is away from swift winds. During the period of this medication one should avoid having intercourse. Taking doses of 1 gm. of this medicine for one month relieves one from disease of *Vāta*. This medicine is useful in *Vātaroga*, hydrocele and hernia (26/167-170).

***Śampākādi Kvātha*:**

Oil of *Eraṇḍa* is an important ingredient for *Śampākādi Kvātha*, others being fruits of *Āragvadha* (*Cassia fistula*), *Guḍūcī*, *Aḍuṣā* (*Justicia adhatoda*), and water. This medicine cures whole body's *Vāta-rakta* (27/9).

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***Eraṇḍādi Kvātha* (1):**

Root of *Eraṇḍa* is most important ingredient of this preparation. Other ingredients are root of *Aḍuṣā*, *Gokṣura*, *Guḍūcī*, root of *Balā* and root of *Kṣuraka*. Equal quantities of root of these herbs are taken for preparing decoction. This medicine cures all types of *Vāta-rakta* affecting the entire body (27/12).

***Sinhāsyādi Kvātha*:**

Oil of *Eraṇḍa* is an important ingredient of *Sinhāsyādi Kvātha*, others being *Aḍuṣā*, *Pañcamūla*, *Guḍūcī*, *Eraṇḍamūla*, *Gokṣura*, *Hiṅgu* and powder of rock salt. This is a decoction-based formula. By drinking this medicine one is relieved from such diseases as the *Vāta-rakta*, *Āmavāta*, *Kaṭiśūla*, improper flow of excretions (*mala, mūtra*) and difficult case of *brahnaroga* (27/17-19).

***Balādi Pralepa*:**

Skinless seed of *Eraṇḍa* is an important ingredient of *Balādi Pralepa*, others being fresh root of *Balā*, white cumin seeds, *Guḍūcī*, dried ginger and goat's milk. All these materials are churned with goat's milk and applied frequently on the affected parts. This medicine gives relief to the patient of *Vāta-rakta* (27/41).

***Eraṇḍādi Kvātha* (2):**

Ingredients for *Eraṇḍādi Kvātha* are roots of *Eraṇḍa*, *Gokṣura*, *Rāsnā*, aniseeds and *Punarnavā*. Whenever necessary, this decoction is drunk when warm. This drink cures vitiated *Āma* in perfect way (29/21).

***Prasāraṇī Tailam*:**

Ingredients for *Prasāraṇī Tailam* are oil of *Eraṇḍa* and juice of *Gandhaprasāraṇī*. This preparation is made ready through *snehapāka* method. Whenever necessary, this medicinal oil, thus prepared, is to be taken in doses of 6-12 gm. along with warm water or milk. This is very effective medicinal oil and it removes varieties of ailments. This is especially effective in checking the problems related to vitiated *Kapha* (29/208).

***Eraṇḍa Dvādaśa Kvātha*:**

Ingredients for *Eraṇḍa Dvādaśa Kvātha* are seed pulp of *Eraṇḍa*, root of *Eraṇḍa*, lesser and bigger varieties of *Kaṇṭakārī*, *Gokṣura*, *Śālaparṇī*, *Priśniparṇī*,

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Māṣaparṇī, *Mudgaparṇī*, *Sahadevī*, *Simhapucchi* and *Iksurālika* (i.e. *Kāśa*). All the ingredients are taken in equal parts and decoction is prepared. This decoction should be taken along with *Kṣāra* (alkali preparation). This medicine cures colic pain caused by *doṣas* individually or together (29/48-49).

***Eraṇḍa Saptakam*:**

Ingredients for *Eraṇḍa Saptakam* are *Eraṇḍa*, *Bilva*, *Bṛhatī*, *Kaṇṭakārī*, *Mātuluṅga*, *Pāṣāṇabheda*, *Trikaṭu*, *Puṣkaramūla*. A decoction is prepared and treated with alkali preparation, asafoetida, rock-salt and Eraṇḍa oil. This medicine should be taken by a patient suffering from pain in hip region, shoulder region, cardiac region, *Medhra* (male genital organ) and breasts (29/55).

Gadanigraha-

Eraṇḍa oil with decoction of *Triphalā* is a good evacuative remedy, it carries down faeces, bile, mucus and wind and thus destroys piles (*Gadanigrah*-2/4/103). Cotton swab impregnated with *Eraṇḍa* oil should be put into the vagina. It relieves pain immediately. Similarly does the paste of *Muṇḍitikā* (6/6/16).

Root, seed and root fibres of *Eraṇḍa* are pounded and mixed with cow's milk. This eye-drop alleviates severe *Vātarakta* (3/3/126).

Lime taken at the end of the petiole of *Eraṇḍa* is rubbed on the mole. By this it bleeds and is dried up (4/10/87).

Tampon made of *Eraṇḍa* seeds should be put in vagina. It relieves vaginal pain (6/6/8). For having conception, one should take seeds of *Eraṇḍa* and *Mātuluṅga* pounded with ghee (6/5/4).

Śārṅgadhara-Saṃhitā-

Eraṇḍa root 80gm should be boiled in water eight times and made into decoction. This decoction added with *Yavakṣāra* alleviates pain in chest, heart and stomach (2/2/101).

Vṛndamādhava-

Eraṇḍa seeds are purified, pounded and cooked in milk. This *Pāyasa* (a preparation made of milk) is a good remedy for lumbago and sciatica (22/50).

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One should take *Eraṇḍa* oil mixed with cow's urine for a month. This alleviates sciatica and stiffness in thighs (22/60). In *Vātakaṇṭaka* (sprained ankle), frequent blood-letting or intake of *Eraṇḍa* oil cauterization with needles is prescribed (22/61). In all types of lumbago one should take *Eraṇḍa* oil mixed with decoction of *Daśamūla* or *Śuṇṭhī* (22/63). The patient suffering from *Āmavāta*, sciatica and scrotal enlargement should take regularly *Harītakī* mixed with *Eraṇḍa* oil (25/11). *Eraṇḍa* oil mixed with decoction of *Daśamūla* or decoction of *Triphalā* added with cow's urine or decoction of *Daśamūla* mixed with cow's urine alleviates *Vātodara*, oedema and pain (38/2). By taking *Eraṇḍa* oil cooked with *Balā* and mixed with milk one overcomes scrotal enlargement associated with tympanitis and colic (40/12).

Vaidyamanoramā-

By intake of *Eraṇḍa* oil mixed with equal quantity of *Nirguṇḍī* juice one overcomes *Vāta* situated in waist and regains health (12/8).

Kāśyapasaṃhitā-

One should take *Eraṇḍa* oil mixed with milk or cow's urine. By this remnant *doṣa* is removed and oedema subsides (P/342).

Conclusion

It goes without saying that *Eraṇḍa* is one of the medicinal plants, which is extremely beneficial from medicinal point of view. Its leaves, roots and seeds all are used for the purpose of treating various ailments. *Eraṇḍa* tail is an important ingredient in preparation of many medicines. The properties of this plant have been described at length in ancient Indian texts. After going through the benefits of this plant as described in Sanskrit texts, it is loud and clear that it should used for medicinal purposes in modern era too. Modern day scientists should carry out clinical research in this regard and work for welfare of all and sundry.

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ŚAMATHA AND *VIPAŚYANĀ*: THE TWO ESSENTIAL MEANS TO GAIN WORLDLY AND TRANS-WORLDLY QUALITIES

Sanjib Kumar Das*

Abstract: *Śamatha* and *Vipaśyanā* are the two aspects of meditation. *Śamatha* is a concentration that tranquillizes the opposite mental states or the concentrationthat removes evil emotions and stress is called *Śamatha*. This *Śamatha* is the essence of *Samādhi* while *Vipaśyanā* is essence to discriminating awareness arising from wisdom. The presentation of *Śamatha* and *Vipaśyanā* is discussed in several sūtras and treatises. A practitioner who wishes to practise Śamatha and *Vipaśyanā* must first devote himself to acquiring their prerequisites. Followed by it, he may practise it with the help of an object. The purpose of accomplishing it is to be free from distraction, laxity and agitation. Five faults and eight antidotes are prescribed within the practice of *Śamatha*. The complete state of *Śamatha* results from working with stable attention and mindfulness until joy emerges which then gradually matures into tranquility. Having accomplished *Śamatha* one needs to mediate *Vipaśyanā* to perceive the true nature of phenomena. As a result of practising *Vipaśyanā*, all the worldly and trans-worldly qualities of both *Śrāvakayāna* and *Mahāyāna*, whatever it may be, everything is gained.

Keywords: *Śamatha, Vipaśyanā, Samādhi, Samādhirājasūtra, Sandhinirmocanasūtra, ĀryaRatna-meghasūtra, Dharmatāvibhaṅga, Bhāvanākrama, Bodhicaryāvatāra, Bodhipatha-pradīpa*

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Introduction

The topic "*Śamatha* and *Vipaśyanā*: The Two Essential Means to Gain Worldly and Trans-worldly Qualities" can be explained in different ways. Simply saying, *Śamatha* is a concentration that tranquillizes the opposite mental states. In other words, *Samādhi* that removes evil emotions and stress is to be called *Śamatha*. This *Śamatha* is the essence of *Samādhi*, while *Vipaśyanā* is essence to discriminating awareness arising from wisdom.

Here one thing one will have to acknowledge that since it is a practical spiritual method, it cannot be explained properly and perfectly until one becomes an expert of it. It can be exemplified in several ways, for example, if one does not himself know how to swim, how can he teach other swimming? A sensible person takes on a task only after proper and rational consideration of the means and the likely outcome. To begin something without this does not seem to be wise. However, an attempt can be made on the basis of different primary and secondary sources in order to come to gain some understanding of the subject.

There is no doubt that ours is the era of science and technology. In the 21st century, by the science and technology, tremendous progress has been made externally in the material sciences, while internally there remains a very great need for a corresponding development of the mind. According to *Buddha Dharma* it is achieved through the practice of meditation comprising *Śamatha* and *Vipaśyanā*.

In fact, today, *Śamatha* and *Vipaśyanā* is a well-known practice all over the world. Due to many people's interest, a lot of centres are established. People regardless of religion go to the meditation centres for practice. But in their meditation practice they have different intentions: For reduction of stress and to have a peaceful mind, or for liberation from the suffering of *Saṁsāra* and to attain path, fruition and liberation. This meditation has two aspects: *Śamatha* and *Vipaśyanā*.

Śamatha

The Sanskrit term *Śamatha* is rendered into English as tranquility, calm abiding, calm state, mental quiescence, resting in calmness etc. If it is asked how the term

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'Śamatha' is defined, it is defined that *Śamatha* is a meditative concentration that tranquilizes the opposite or distracted mental states. It is defined as the human mind becomes unstable when meeting sensual objects. If on perceiving an object, craving for it arises, there is mental instability and restlessness. If hatred arises, there is mental instability and restlessness. If delusion arises, there is mental instability. Such mental instability is tranquillized and removed by the meditation practice called *Śamatha*. Besides that, the energy of concentration obtained through *Śamatha* practice removes those mental instabilities, therefore *Samādhi* really is Śamatha. Meditation practice and *Samādhi* both are *Śamatha*. According *Mahāyāna-sūtrālaṅkāra*, *Śamatha* is the fusing of mind with mind by pure absorption; the resulting insight is the discriminating awareness (wisdom) of reality as such, knowing thereby what should or should not be done. The text states:

चित्तस्य चित्ते स्थानाच्च धर्मप्रविचयादपि ।
सम्यक् स्थितिमुपाश्रित्य शमथोऽथ विपश्यना ॥ 18.66॥

Jamgon Lodrö Thaye (1989, 48) says: "The generation of clairvoyance is the particular cause to amass the accumulations of merit and wisdom. It is because pure welfare to sentient beings depends upon clairvoyance. It is explained by an example, as a bird is unable to fly in the sky without having matured wings, in the same way, without being completed with the quality of clairvoyance welfare to sentient beings cannot be done in a perfect way. As a result, Buddhahood, the embodiment of two bodies cannot be attained. The accomplishment of this clairvoyance is possible by its cause *Śamatha*. Therefore, by means of effort preoccupied by *Śamatha*, when *Śamatha* is achieved one achieves not only clairvoyance, but the non-conceptual wisdom is also gained".

Source of description on *Śamatha* and *Vipaśyanā*

The presentation of *Śamatha* and *Vipaśyanā* is particularly elucidated in several *sūtras* and treatises such as *Samādhirājasūtra, Sandhinirmocanasūtra, Ārya Ratna-meghasūtra, Dharmatāvibhaṅga, Bhāvanākrama, Bodhicaryāvatāra, Bodhipatha-pradīpa* and so on.

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Division of *Śamatha*

Generally, *Śamatha* is divided into two. They are: *Śamatha* with an object and *Śamatha* without an object.

i. *Śamatha* with an object — A practitioner needs to keep his mind on positive thoughts, for example, love and the *Samādhi* of love, and make use of mindfulness, vigilance and carefulness. He should not let the mind be distracted inwardly by not following the past thoughts, anticipating future thoughts, or be distracted by present thoughts about objects of the six senses. As for how relaxed his mind should be, this is a question of finding his own balance, to suit his own individual makeup. Once he gets it right, then he should just settle the mind without meddling.

ii. *Śamatha* without an object — In *Śamatha* without a conceptual object, the mind does not focus on a single object such as love, but without manipulating or altering the mind in any way, he simply leaves it as it is, calm, spacious and at ease. From time to time, one should bring mindfulness, vigilance and carefulness to bear.

Practice of *Śamatha*

Śamatha is a power of mind that pacifies distraction toward external objects and remains delighted and serviceable in continuously and naturally engaging in the internal object of meditation. *Vipaśyanā* is investigation of reality when one is focused in *Śamatha*. The *Ratnakūṭasūtra* says: *Śamatha* is single-pointedness of mind. *Vipaśyanā* is correct analysis. A *yogi* wishing to accomplish *Śamatha*, being preoccupied with great compassion and the awakening mind, should initially recognize the scriptural categories such as *sūtra, geya* (intermediate verses) and so forth have reached reality, tend toward reality that they comprehend everything, and he should concentrate his mind on that. Alternatively he should concentrate his mind on the aggregates etc. Or again he should fix his mind on the body of the Buddha as he has seen it or heard it described. Thus having chosen a meditative object one should repeatedly and continually set his mind on it. Having placed his mind on it, he should examine his mind as follows: "Am I correctly holding the meditative object, or is my mind sinking, or distracted

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by the allure of external objects?" If he sees that his mind is sinking or about to sink due to oppression by sluggishness or sleep, he should think of a delightful object like the body of the Buddha or a light. Then, when the sinking has ceased, he should immediately focus on the meditative object in his mind. he should recognize that sinking is occurring whenever he does not clearly see the meditative object, as if he were blind, in darkness, or chosen his eyes. Whenever he sees that mind has become excited or is about to become excited—whether this is due to chasing external objects because of thinking about their qualities, due to fixating on another object, or due to a desire for a previously experienced object—he should fix his mind on some sobering topic such as impermanence of all compounded phenomena, suffering and so forth. Then when the distraction has ceased his should tie the elephant of the mind to the tree-trunk of the mental object with the rope of mindfulness and introspection. Whenever he sees that sinking and excitement are absent, that his mind naturally engaged in the meditative object, he should relax effort and abide in equanimity for long as he wishes. When he has conditioned himself to such *Śamatha* he obtains physical and mental flexibility. Once his mind freely remains on the meditative object in the way that he wishes he has accomplished *Śamatha*.

Prerequisites for *Śamatha*

A practitioner who wishes to practise *Śamatha* and *Vipaśyanā* easily and quickly must first devote himself to acquiring their prerequisites. There are six primary prerequisites or necessities for practising *Śamatha*. They are: (1) dwelling in a suitable place, (2) having few wants, (3) being satisfied, (4) giving up excessive activities, (5) having pure conducts, and (6) giving up thoughts that are rooted in desires etc. A suitable place has five favourable qualities: clothing, food, etc., are easily obtained; wild or hostile individuals do not live there; the land is free from disease; companions have good conduct and harmonious views; few people pass by in the daytime and it is quiet at night. Few wants means a lack of excessive attachment to having lots of fine clothing etc. Being satisfied means always being content with having poor quality clothing etc. Giving up excessive activities means giving up bad actions such as buying and selling; giving up idle gossip with laymen and the clergy; and giving up the practice of medicine, astrology, and so forth.

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Objects of *Śamatha*

Śamatha is settled on an object or in a state of mind. It can be a sense object such as the breath (*ānāpāna*), or a visualized mental object, like a Buddha. Asaṅga, an Indian Buddhist master, emphasizes concentrating only on a mental object. Nevertheless, most Tibetan meditation masters recommend choosing a Buddha–whether a visualized one or an actual image—as it helps with safe direction (refuge), *bodhicitta*, and *tantra*. While focusing on a Buddha, we may also focus on a Buddha's good qualities. We may then accompany our focus with belief in the fact that Buddhas have these qualities, and we may pay attention to them as features that we aspire to attain ourselves.

Reason of accomplishing *Śamatha*

From the traditional point of view, among the six perfections, after cultivating the effort, the delight with virtue, one should set his mind in concentration without letting it to get distracted. It is because laxity and agitation[1] cause the mind be distracted which leads to set it between the fangs of delusions. Therefore, these two discordant factors are to be given up soon through dissociating one's body and mind from bustle of worldly affairs (*vyapakarśa*), conceptuality of desire and so on. Śāntideva says in *Bodhicaryāvatāra*:

वर्धयित्व्यैवमुत्साहं समाधौ स्थापयेन्मनः ।
विक्षिप्तचित्तस्तु नरः क्लेशदष्टान्तरे स्थितः ॥8.1॥

कायचित्तविवेकेन विक्षेपस्य न सम्भवः ।
तस्माल्लोकं परित्यज्य वितर्कान्परिवर्जयेत् ॥8.2॥

Avoiding the discordant factors of *Śamatha*

Having indentified the two primary discordant factors of *Śamatha*, a practitioner needs to give up them referring to attachment to sentient beings which arises due to the clinging to me and mine as well as the attachment to the thirst for material

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1. The two extremes to be avoided when attempting to bring the mind to the state of settled concentration on the object of meditation in the early stages of the Path.

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gain, honour, praise and so on. So the discordant factors which are the main obstacles to *Śamatha* should be abandoned first. The antidotes to the discordant factors are the concentration, known as *Śamatha*, which tranquillizes the opposite mental states or make the mind one-pointed being devoid of laxity and agitation, producing the happiness of the suppleness of body and mind. Śāntideva says in *Bodhicaryāvatāra*:

स्नेहान्न त्यज्यते लोको लाभादिषु च तृष्णया ।
तस्मादेतत्परित्यागे विद्वानेवं विभावयेत् ।।8.3।।

शमथेन विपश्यनासुयुक्तः कुरुते क्लेशविनाशमित्यवेत्य ।
शमथः प्रथमं गणेषणीयः स च लोके निरपेक्षयाभिरत्या ।।8.4।।

How to start and why?

Regarding the procedure of starting to practise, at the outset one should generate *Śamatha* meditation and then *Vipaśyanā*. Thereafter he must generate a *Samādhi* (meditative concentration) which is a unification of *Śamatha* and *Vipaśyanā*. The reason for beginning with *Śamatha* meditation is that all the qualities of the three vehicles are the result of either engaged or analytical meditation which are either actual or approximate *Śamatha* and *Vipaśyanā*. If *Śamatha* has been attained then in any analytical meditation, whatever the particular object, the mind will dwell on it undistractedly. Thus, whatever virtuous practice we do, will be powerful.

Obstacle to *Śamatha*

Concerning *Śamatha*, there are two main obstacles to actual *Śamatha* practice. The first obstacle is "thinking" which means that when the mind starts, it becomes heavy and lethargic and we start feeling sleepy. It's a feeling of apathy and wanting to sleep but we cannot, so there's no clarity in the meditation. The other obstacle is agitation in which the mind becomes wild and one has many thoughts and follows these thoughts in all directions— into the future, the present, or the past— so that the mind cannot rest at all. However, according to Maitreyanāth, five obstacles referring to the five faults are also illustrated in his work called *Madhyanta-Vibhaṅga* (Discrimination of the Middle Way and the Extremes). He identifies five faults and eight antidotes within the practice of *Śamatha*. The five

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faults identify the obstructions to the practice of *Śamatha* meditation and the eight antidotes are applied to overcome the faults. He says:

> "Applying the eight (antidotes) to eliminate the five faults
> Is a cause for (calm abiding) to arise." (Dalai Lama 2000, 31)

The five faults are: laziness, forgetting the instruction, dullness and excitement, non-application of antidotes and over application of antidotes. He also says:

> "Laziness and forgetting the instructions,
> Laxity and excitement,
> Not applying and applying (antidotes),
> Are stated to be five faults." (Jules Levinson 2000, 63)

Among the five, laziness produces lack of interest in *Samādhi*; forgetting the instructions causes to slip the object of meditation from one's attention because of forgetfulness; laxity and excitement is the discordant factor as the mind remains under the sway of either laxity or excitement for which the object of meditation is forgotten; non-application causes that although the mind is recognized to be under such sway, the antidotes to remedy it are not applied; and applying (antidotes) refers to apply the antidotes to laxity and excitement when neither of them is present, so that the mind is not focused properly on the object.

Antidotes

The application of eight *karmic* antidotes (the eight antidotes are applied to eliminate the five faults). The eight are: faith, aspiration, application, pliancy, mindfulness, alertness, compositional factor and non-compositional factor. These eight must be applied in meditation. If we meditate knowing how they are divided among the nine levels of setting the mind, the way those are achieved through the six powers and how they are abbreviated as the four mental engagements, then a faultless *Samādhi* will be attained spontaneously. The nine stages of setting the mind are explained by *Ārya* Maitreya in *Mahāyāna-Sūtrālaṅkāra:*

> निबध्यालम्बने चित्तं तत्प्रवेधं {वाहं} न विक्षिपेत् ।
> अवगम्याशु विक्षेपं तस्मिन्प्रतिहरेत्पुनः ॥14.11॥

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प्रत्यात्मं संक्षिपेच्चित्तमुपर्युपरि बुद्धिमान् ।
ततश्च{द} मयेच्चितं समाधौ गुणदर्शनात् ॥14.12॥

अरतिं शमयेत्तथास्मिन्विक्षेपदोषदर्शनात् ।
अभिध्यादौर्मनस्यादीन्व्युत्थितान् शमयेत्तथा ॥14.13॥

ततश्च साभिसंस्कारां चित्ते स्वरसवाहिताम् ।
लभे तानभिसंस्कारान् {रां} तदभ्यासात्पुनर्यतिः ॥14.14॥

These four verses show the means of *Samādhi* through the nine states of mind. The nine states of setting mind are:

1. **Placement of the mind** (Skt. *Cittasthāpana*) occurs when the practitioner is able to place their attention on the object of meditation, but is unable to maintain that attention for very long. Distractions, dullness of mind and other hindrances are common.

2. **Continuous attention** (Skt. *Saṁsthāpana*) occurs when the practitioner experiences moments of continuous attention on the object before becoming distracted. This when one can maintain his attention on the meditation object for about a minute.

3. **Repeated attention** (Skt. *Avasthāpana*) is when the practitioner's attention is fixed on the object for most of the practice session and she or he is able to immediately realize when she or he has lost their mental hold on the object and is able to restore that attention quickly. Sakyong Mipham Rinpoche suggests that being able to maintain attention for 108 breaths is a good benchmark for when we have reached this stage.

4. **Close attention** (Skt. *Upasthāpana*) occurs when the practitioner is able to maintain attention throughout the entire meditation session (an hour or more) without losing their mental hold on the meditation object at all. In this stage the practitioner achieves the power of mindfulness. Nevertheless, this stage still contains subtle forms of excitation and dullness or laxity.

5. **Tamed attention** (Skt. *Damana*), by this stage the practitioner achieves deep tranquility of mind, but must be watchful for subtle forms of laxity or dullness, peaceful states of mind which can be confused for calm abiding. By

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focusing on the future benefits of gaining *Śamatha*, the practitioner can uplift their mind and become more focused and clear.

6. **Pacified attention** (Skt. *Śamana*) is the stage during which subtle mental dullness or laxity is no longer a great difficulty, but now the practitioner is prone to subtle excitements which arise at the periphery of meditative attention.

7. **Fully pacified attention** (Skt. *Vyūpaśamana*), although the practitioner may still experience of subtle excitement or dullness, they are rare and the practitioner can easily recognize and pacify them.

8. **Single-pointed attention** (Skt. *Ekāgrakaraṇa*) in this stage the practitioner can reach high levels of concentration with only a slight effort and without being interrupted even by subtle laxity or excitement during the entire meditation session.

9. **Attentive Balance** (Skt. *Samādhāna*) the meditator now effortlessly reaches absorbed concentration and can maintain it for about four hours without any single interruption.

Factors in *Śamatha*

Śamatha has five characteristics: effortless *Samādhi*, powerful mindfulness, joy, tranquility, and equanimity. The complete state of *Śamatha* results from working with stable attention and mindfulness until joy emerges. Joy then gradually matures into tranquility, and equanimity arises out of that tranquility. A mind in *Śamatha* is the ideal instrument for achieving insight and awakening.

Result of *Śamatha*

Simply saying, through the practice of meditation, the actual formless absorption and concentrations are achieved.

From the *Mahāyāna* point of view, the main purpose of attaining Buddhahood through cultivating the altruistic thought (Bodhi mind) is to do welfare to sentient beings living in the three realms. The unbiased and complete welfare is not possible until he achieves clairvoyance because clairvoyance helps him to read, to

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understand the wish and interest of others who seeks welfare. And clairvoyance can only be achieved he attains *Śamatha*. Atīśa says in his work *Bodhipathapradīpa* (1994, Path to Enlightenment):

शमथस्यान्तरा सिद्धिमभिज्ञायाश्च नोदयः ।
अतः शमथसिद्धयर्थं यत्नः कार्यो मुहुर्मुहुः ।।38।।

शमथाङ्गनिहीनत्वे समाधिर्नैव सिध्यति ।
कामं वर्षसहस्राणि सयत्नं भावयेदपि ।।39।।

अतः समाधिसम्भारपटलोक्ताङ्गसंस्थितः।
आलम्ब्येऽन्यतरेवाऽपि कुशलेस्थापयेन्मनः ।।40।।

शमथे योगिनः सिद्धेऽभिज्ञाऽपि सिद्धिमेष्यति ।।41क।।

Thus, at the outset we should generate *Śamatha* and then *Vipaśyanā*. Thereafter, we must generate a *Samādhi* which is a unification of *Śamatha* and *Vipaśyanā*.

The reason for beginning with *Śamatha* meditation is that all the qualities of the three vehicles are the result of either concentrated or analytical meditation, which are either actual or approximate *Śamatha-Vipaśyanā*. If *Śamatha* has been attained then in any analytical meditation whatever the particular object, the mind will dwell on it undistractedly. Thus, whatever virtuous practice we do will be powerful.

Posture

One should never start to practise *Śamatha* meditation when he is tense or tired. People who have reached a higher stage in meditation can meditate while running, driving or eating— in fact they can meditate under any circumstance. But the beginners may follow the instructions on choosing sitting posture as advised by his meditation instructor or teacher. In fact, the disciplines of mind and body are very much correlated, for the mind functions through the body and brain. In *Vajrayāna*, they begin with control of the physical body and thus they control the mind and still its movements. However, it is highly intricate and secret system and only a few selected persons are able to follow it. The body is the vehicle of the mind. If we compare the body to a car, we can see the relationship clearly. If the

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car stops (if the body is brought under control), the driver (the mind) comes automatically to a halt also. Therefore, as the discipline of the mind is of great importance so is the use of good posture. The postures which are generally advised for meditation may not suit everyone and every person should find out for himself which sitting posture suits him best. Once a posture is chosen, he should try not to change it repeatedly. He should strictly adhere to the conditions laid down in order to make the practice easier. However, the common posture is the one where one should choose a soft and comfortable cushion and sit on a floor in the full lotus posture of Buddha Vairocana or in the half-lotus posture. His eyes, neither wide open nor fully closed, should be directed toward the tip of nose. His body should be straight, neither bent nor twisted. His attention should be drawn within. His shoulders should be even and his head should not be tilted back, forward or leaning toward the side, his nose and navel should be in line. His teeth and lips should be in a natural position with his tongue placed at the front of his palate. His breathing should not be noisy, panting or agitated; rather, his inhalation and exhalation should be as imperceptible as possible, very slow and effortless.

Vipaśyanā

Vipaśyanā, also called *Vidarśana*, is one of the two main aspects of meditation practice, the other being *Śamatha*. It is rendered into English as special insight, penetrative insight or insight meditation which literally means to see or experience something in a special way. Thus, *Vipaśyanā* is seeing things with knowledge in different ways. "Vi" means special, various or different aspects; "*paśyanā*" means knowledge that sees. In other words, *Vipaśyanā* means a knowledge that sees in extraordinary ways. This seeing or experience also has two kinds— that of by ordinary practitioner and that of by noble practitioner. According to *Mahāyāna*, the accomplishment of *Vipaśyanā* and the accomplishment of the path of seeing are contemporary or simultaneity. For example, nature of the *saṁsāra* consisting birth, old age, sickness and death is full of suffering. But who can realize it in true sense? Only a noble being can realize it. An ordinary person hardly realizes the suffering of change and particularly the pervasive suffering as being suffering. Until he realizes the aforesaid suffering, he will not strive for understanding its cause, and without understanding its cause he

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will not strive for its antidote. *Mahāyānsūtrālaṅkāra* (1992) states: Serenity and transcendent insight (arise) from the mind staying in the mind and from the critical discernment of things grounded on that perfect stability. Depending upon realistic concentration, the mind stays focused in the mind, and there ensues the critical discernment of things; these are to be understood as mental serenity and special insight, respectively, for which concentration is indispensible. This is the definition of serenity and insight. [18:67]

Practice of *Vipaśyanā*

Having accomplished *Śamatha* he should meditate *Vipaśyanā*, thinking like this: Everything that Blessed One taught is well spoken. Directly or indirectly it allows me to perceive the true nature of phenomena; it is absorbed in true nature of reality. If I understand the reality I will become from the net of wrong views just as the appearance of light dispels darkness. *Śamatha* alone will not produce wisdom, nor will it clearly away the darkness of mental obstructions. However, if I properly meditate on reality with knowledge I will obtain pure wisdom. Only by wisdom can I properly abandon the obstructions. Therefore, abiding in *Śamatha* I will use wisdom seek reality; I will not be satisfied with *Śamatha* alone.

What is reality? It is the fact that ultimately all things are empty of a self of persons or phenomena. This is realized by the wisdom of realizing the selflessness or the perfection of wisdom. Thus abiding in *Śamatha* one should meditate knowledge.

Prerequisites for *Vipaśyanā*

Like the prerequisites for *Śamatha*, prerequisites are also necessary for *Vipaśyanā*. They are: relying on a noble person, striving for much learning, and proper thought. Among the three, relying on a noble person refers to someone who has excessive learning, who speaks clearly, who is compassionate and who is patient in the fact of the difficulties of teaching; striving for much learning means respecting and extensively listening to the definitive and interpretative meanings of the twelve scriptural categories of the Buddha's scriptures; and proper thought means establishing the definitive and interpretative scriptures of the Buddha. When a *Bodhisattva* has no doubt regarding this, the meditation becomes certain.

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Otherwise, tangled up in doubt you will never have certainty; you will be like a person who has come to a crossroad not knowing the path.

A practitioner should give up fish, meat and so forth, should not eat wrong kinds of food and should not overeat. A *Bodhisattva* who has collected all the prerequisites for *Śamatha* and *Vipaśyanā* should commence meditation with the cultivation of great compassion wishing to emancipate all living beings.

Benefits of *Śamatha* and *Vipaśyanā*

The *Sandhinirmocanasūtra* (Gyaltsen, 1985) states that all worldly and trans-worldly qualities of both *Śrāvakayāna* and *Mahāyāna*, whatever it may be, everything is the result of Śamatha, the nature of *Samādhi*, and *Vipaśyanā*, the nature of Prajñā." *Prajñāpāramitā-Bhāvanopadeśa* (Eng. Meditation instructions of *Prajñāpāramitā*):

> "A yogin is becomes free
> From the bondage of-
> Assumption of bad state (*Duaṣṭhulya*)
> Upon practising the *Śamatha* and *Vipaśyanā*."
> (Ratnākaraśānti 1985, 71 [Introduction])

The path integrating *Śamatha* and *Vipaśyanā*

Dwelling solely in that selflessness of persons and phenomena one has nothing further to examine. Free from thought and analysis, without verbal expression, one should naturally, without effort, enter into a single focal point of attention and remain clearly meditating on reality. Abiding in that, one should not allow his mind to be distracted.

When on occasion his mind is distracted towards external objects due to desire and so forth, one should recognize the distraction and quickly meditate on disgust etc. Having thus pacified the distraction, one should quickly return his mind to reality. When he sees that his mind is tired, he should consider the benefits of *Samādhi* and meditate enthusiasm. Also, he should pacify tiredness by considering the faults of distractions. When he sees that his mind is sinking or about to sink, when its movement is unclear due to being overcome by drowsiness

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and sleep, he should quickly alleviate the sinking by fixing his attention on a delightful object. The he should again focus very tightly on the meditative object—reality. When he sees that his mind is wandering or about to become unruly due to recollection of former sport and amusement he should fix his attention on a topic that gives rise to renunciation, such as impermanence, and pacify the distraction. Then once more he should strive to enter his mind into effortless meditation on reality.

When he is in equipoise free from sinking and distraction, and his mind naturally enters into reality, he should relax his effort and his mind naturally enters a state of equanimity. If he makes effort while his mind is in equipoise his mind will become distracted. If he does not make effort when his mind is sinking, it will completely sink and his *Vipaśyanā* will disappear as if his mind had become blind. Therefore, when his mind is sinking he should make effort; when it is in equipoise he should not make effort.

When his wisdom becomes excessive due to meditating *Vipaśyanā* his mind waver like the flame of a lamp in the wind due to insufficient *Śamatha*. If that occurs he will not be able to see reality clearly, and he should meditate *Śamatha*. Likewise when *Śamatha* becomes excessive one should meditate wisdom. When both are entered into equally he should effortlessly in that state for as long as he experiences no physical or mental discomfort. If physical or mental discomfort arises he should suspend meditation and view the entire world as being like an illusion, a mirage, a dream, a reflection of the moon in water, and a mistaken vision. Thinking like this he should activate great compassion and the mind of awakening. Then, having rested, one should again enter into the *Samādhi* that is devoid of the appearance of all phenomena. He should also rest like this when he becomes depressed.

Relation between *Śamatha, Vipaśyanā*, Analytical and Stabilizing Meditations

Śamatha a stilled and settled state of mind emphasizes stabilizing meditation (formal meditation). *Vipaśyanā* (special insight), an exceptionally perceptive state of mind, emphasizes analytical meditation (discerning meditation).

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A state of mind that, in addition to being stilled and settled (*Śamatha*) is a companied by additional sense of fitness, the subsidiary a awareness of feeling totally fit to discern and understand full the subtle details of anything, *Vipaśyanā* is not necessarily focused on voidness or one the Four Noble Truths, although most commonly in *Sūtta* it is, other term as "Special insight".

A method for habituating oneself to an insight, understanding, or state of mind, with which one focuses on an object and generates the desired insight, understanding, or state of mind about it, through using the mental factors of gross detection, and subtle analytical. The method may also entail applying a line convinced of its validity. This is term as "Analytical meditation".

A state of *Vipaśyanā*, it is pervasive that it is a state of the joined: *Śamatha* and *Vipaśyanā*. It is not pervasive; however, that it necessarily has both stabilizing and discerning (analytical) meditations.

Śamatha and *Vipaśyanā* have this combination only during the subsequent attainment phase. During total absorption has only stabilizing meditation.

Śamatha is a stilled and settled state of mind, is more than just absorbed concentration. It is not merely a state of mind stilled of the obstacles to concentration and settled single-pointedly on an object or in a particular state. In addition, it has a further mental factor accompanying it: a sense of physical and mental fitness (pliability, flexibility).

A sense of physical and mental fitness is the mental factor of feeling totally fit to do something, in this case, remain totally concentrated on anything. It is both exhilarating and blissful, but in a non-disturbing way.

To achieve the ultimate mind of awakening you must continually condition yourself to the yoga of *Śamatha* and *Vipaśyanā* over a long period of time. *Sandhinirmocanasūtra* says: "Maitreya, you should know that the worldly and trans-worldly virtuous qualities of *Śrāvakas*, Self-Buddhas, and *Tathāgatas* are the result of *Śamatha* and *Vipaśyanā*."

Yogis must devote themselves to *Śamatha* and *Vipaśyanā* because all meditative concentrations are included within these two. As the *Bhagavana* said in the

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Sandhinirmocanasūtra: "All of the many types of concentration I have taught for *Śrāvakas*, Self-Buddhas and *Tathāgatas* are included within *Śamatha* and *Vipaśyanā*." *Yogis* do not get rid of mental obscurations solely by conditioning themselves to *Śamatha*. *Śamatha* merely suppresses disturbing emotions for a while, it does not destroy their latent propensities. The propensities cannot be destroyed without the advent of the light of wisdom. Therefore, the *Sandhinirmocanasūtra* teaches, "*Samādhi* suppresses the disturbing emotions; wisdom destroys the latent propensities". (Gyaltsen Namdol, 1985, 81) Also the *Samādhirajasūtra* says: "Developing *Samādhi* will not destroy the concept of a self; the disturbing emotions will rise again and disturb you, just like the Samadhi non-Buddhist yogis practise. Analyze the selflessness of phenomena and then meditate on this analytical *Vipaśyanā*: this is the cause of attaining nirvana. You do not obtain peace from some other cause" (Gyaltsen Namdol, 1985, 81). Thus those who want pure gnosis through the removal of all obscuration must abide in *Śamatha* and meditate wisdom.

Mere *Vipaśyanā* without *Śamatha* will allow a *yogi's* mind to stray towards extraneous objects. Like the flame of a lamp in the wind it will not become steady, and in that way the light of the gnosis will not become very clear. Therefore, you must devote both *Śamatha* and *Vipaśyanā* equally. Thus the *Mahāparinirvāṇasūtra* says: "The *Śrāvakas* do not perceive the nature of the *Tathāgata* because their *Samādhi* is stronger than their wisdom and their wisdom is weak. The *bodhisattvas* perceive this nature but their perception is unclear because their wisdom is strong and their *Samādhi* is weak. The *Tathāgata* sees all object of knowledge he possesses equal *Śamatha* and *Vipaśyanā*."[2]

The power of *Śamatha* makes the mind unmoved by the wind of thought like a flame of a lamp undisturbed by wind. Since *Vipaśyanā* eradicates all the stains of wrong views, when you have it you cannot be misled by others. Thus one should practise both of these together for the sake of all worldly and trans-worldly qualities.

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2. *Ibid*, p. 84

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ATTRIBUTES OF SUN RAYS AS MENTIONED IN *VAIJAYANTĪKOŚA*, THE ANCIENT SANSKRIT LEXICON

Aruna Vayuvegula*

Abstract: *Vaijayantīkośa* is a lexicon written by Yādavaprakāśa around the 10th Century CE. Written in verse format, this lexicon documents over 20,000 words covering a range of domains such as astronomy, geography, geology, zoology, botany, mathematics, medicine, metallurgy, and many more. This paper examines a set of unique *ślokas* that appear in *Antarikṣakāṇḍa*, immediately after the sunset of *kiraṇa* (sun's rays). The sun rays appear to be classified into three broad categories, each supposedly having the ability to cause rain, snow or heat based on a specific combination of the rays. In this paper, the relevance and significance of these *ślokas* are explored. The said terms have meanings such as heat making sun rays, rain making sun rays, and snow-making sun rays. The paper attempts to shed light on the significance of these *ślokas*, the specific terms contained in them, and their relevance in the modern context is the main focus.

Key Words: *Vaijayantīkośa*, Sanskrit lexicon, Yādavaprakāśa, heat making sun rays, rain making sun rays, snow making sun rays, the formation of rain, the formation of snow, attributes of sun rays, the constitution of light rays, water cycle.

Introduction

Vaijayantīkośa is a Sanskrit lexicon (called as *Kośa* in Sanskrit) written by *Ācārya* Yādavaprakāśa in the 10th century CE. It consists of over 20,000 words covering a large spectrum of subjects from astronomy, geography, geology, zoology, botany to mathematics, medicine, metallurgy, and many more. The version of *Vaijayantīkośa* compiled by Gustav Oppert in 1893 has been taken as a basis for

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this study (Oppert 1893). Oppert wrote an introduction in English, compiled the entire Kośa after referring to 13 manuscripts in different languages, and has also given a vocabulary at the end with meanings in English. Only a digital version of the book has been available for this research.

It may be added that another complete version of the text currently accessible is "*Vaijayantīkośa* of Yādavaprakāśācārya" (Haragovindasastri 1971); it is largely based on Oppert's version and has an introduction and index in Hindi. Not many research publications or books are available on *Vaijayantīkośa*. Dr. Seth in her book, "*Vaijayantīkośa - Samīkṣātmak Adhyayan*", states that the manner in which chapters and words have been grouped in *Vaijayantīkośa* demonstrates the scholarly proficiency of *Ācārya* Yādavaprakāśa across several disciplines (Seth 2010).

Vaijayantīkośa appears to have been compiled for organizing the words logically and methodically across subjects including all associated terms in as much detail as possible in one place. Yādavaprakāśa writes towards the end of the Kośa,

एवं सूक्ष्मन्यायनिर्णीतशब्दैस्सर्वार्थानां व्यञ्जकोऽसौ निबद्धः ।
संवित्तीनां भूषणं सत्कवीनां प्राप्तः पारं वैजयन्तीनिघण्टुः॥ (Oppert 1893)

एवम् असौ वैजयन्तीनिघण्टुः निबद्धः, सूक्ष्मन्यायनिर्णीतशब्दैः, सर्वार्थानां व्यञ्जकः, संवित्तीनां (संवित्तिः ज्ञानम्, संवित्तीनां शास्त्राणाम्) भूषणम्, सत्कवीनां पारं प्राप्तः (असौ निघण्टुः सत्कवीनां नाम तेषां रचनानां पारं प्राप्तः)।

Thus, has been compiled this *Vaijayantīkośa*, consisting of words selected very carefully, which elucidates all meanings, is an embellishment to all branches of knowledge and is based on a comprehensive study of (usages of) great poets.

Ācārya Yādavaprakāśa adopts the same methodology as his predecessors in listing the words in the lexicon, coding the gender, and categorizing the chapters within the Kośa. As in *Amarakośa* (Nair 2011), *Vaijayantīkośa* has two broad division of words - *Paryāyabhāga* consisting of synonyms (synonymic) and *Nānārthabhāga* consisting of homonyms (polysemic). The *Paryāyabhāga* segment has five *kāṇḍas* - *Svarga, Antarikṣa, Bhūmi, Pātāla,* and *Sāmānya kāṇḍas*. The *Nānārthabhāga* segment has three *kāṇḍas* - *Dvyakṣara, Tryakṣara,* and *Śeṣa kāṇḍas*. Each *kāṇḍa* is further divided into *adhyāyas*. There are a total

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of 43 *adhyāyas* spread across the eight *kāṇḍas* with 3216 *ślokas* in total (Haragovindasastri 1971).

One distinguished feature of *Vaijayantīkośa* is how Yādavaprakāśa arranged the words within a given domain. Once the synonyms of a particular word are listed, he follows up with all related terms associated with the word. An example of this is shown in the way the synonyms of the sun are followed up with other terms associated with it in section 2 of this paper. In some places, he elaborates on certain words with additional explanation or information. One such set of *ślokas* appear in the *Jyotiradhyāya* of *Antarikṣakāṇḍa* and is the main subject of this paper.

Light and Sun Rays in *Vaijayantīkośa*

Jyotiradhyāya of *Antarikṣakāṇḍa* in *Vaijayantīkośa* deals with words that are related to the astronomy and astrology. There are about 722 words listed in this *adhyāya* and the main words/concepts and the number of words associated with them is as follows:

Concept/Word in English	**Number of words listed for the concept/ word**
Sky	15 synonyms
Directions/their lord etc.	62
Sun	60 synonyms
Sun ray	**12 synonyms**
Different types of sun rays	**22**
Light	**6 synonyms**
Sunshine	3 synonyms
Mirage	2 synonyms
Sun's wives	10
Other *grahas*	128
Star	6 synonyms

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Stars and related terms	70
Time and different units of time until one day	20
Division of time from a day to *Pralaya*	306

Table 1: Arrangement of Words in *Jyotiradhyāya* of *Antarikṣakāṇḍa*

For this paper, the terms used for 'Sun rays', 'different types of sun rays' and 'light' has been taken for analysis. The set of *ślokas* listing the words indicating these terms appear from *ślokas* 16 to 22 that appear in *Jyotiradhyāya* of *Antarikṣakāṇḍa* are analyzed below:

a. घृष्टिपादमयूखांशुसान्ध्योद्योतगभस्तयः।
किरणोस्रौ चरोचिः क्ली रश्मिक्ली मरीचिवत्॥ 2.1.16 [1]

Ślokā 2.1.16 gives the synonyms for sun rays as follows - *ghṛṣṭiḥ; pādaḥ; mayūkhaḥ; aṃśuḥ, sāndhyaḥ, udyotaḥ, gabhastiḥ, kiraṇaḥ, usraḥ, rociḥ, raśmiḥ, marīciḥ*. While most of the words are well known for the sun rays, two words from the list above are different.

Based on research in various dictionaries such as Monier-Williams (Monier-Williams and Leumann 1899), *Vācaspatyam* (Bhattacharya 1962) and *Śabdakalpadruma* (Bahadur 1848), *ghṛṣṭiḥ* and *sāndhyaḥ* are not generally used for sun ray. Their inclusion in this list is interesting and we need to explore their usage with this meaning elsewhere in the literature.

The first word is from the *Dhātu* घृष् घृषुँ सङ्घर्षे which can have the meanings of to grind, to strike, to rub, to brush, or to polish; its relation to sun ray is not clear and needs to be explored further.

सान्ध्यः is from सन्ध्या with the *pratyaya* अण् and the word does not directly refer to sun ray but related to evening and may be indicated by the term vespertine in English.

Immediately after the synonyms of sun rays, a set of very interesting *ślokas* where there is not just a listing of words but the presence of some unique terms have

1. 2.1.16 indicates 2nd *kaṇḍa*, 1st *Adhyāya* and 16th *śloka*

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been employed to explain concepts of rain, snow and heat. The first one is as follows:

b. तासां शतानि चत्वारि रश्मीनां वृष्टिसर्जने।
शतत्रयं हिमोत्सर्गे तावद्धर्मस्य सर्जने॥ 2.1.17

This *ślokā* does not give a list of any words but gives and explanation for the *ślokas* that follow. A summary of what the *śloka* says is as follows:

Four hundred of those rays produce rain. Three hundred of them emit snow and the same quantity (of the rays) produce heat.

The next *śloka* lists different names of these sun rays.

c. आनन्दनाश्च मेध्याश्च नूतना पूतना इति।
शतं शतं वृष्टिवहास्ताः सर्वा अमृताः स्त्रियः॥ 2.1.18

ānandanāḥ, medhyāḥ, nūtanāḥ, pūtanāḥ – hundred each of them (together) are carriers of rain. All of them are collectively called *amṛtāḥ* and all of them are of feminine gender.

d. ता एव भन्दना मन्दाः कातनाः कोतनाः क्रमात्।
अथ मेष्यश्च पोष्यश्च ह्लादिन्यश्च शतं शतम् ॥ 2.1.19

They are the same as *bhandanā, mandāḥ, kātanāḥ kotanāḥ* sequentially. The same applies to *meṣyaḥ poṣyaḥ hlādinyaḥ* hundred each.

e. हिमोत्सर्गाय ताः सर्वाः सर्वाश्चन्द्राश्च नामतः।
ता एव रेश्यो वाश्यश्च मेध्याश्चेति यथाक्रमम्॥ 2.1.20

The set of rays for emitting snow are (collectively) called *candraḥ*. It consists of rays that are sequentially named as *reśyaḥ, vāśyaḥ, medhyaḥ*.

f. अथ रुद्रा विश्वभृतः ककुहाश्च शतं शतम्।
घर्माय शुक्रास्ताः सर्वा माध्व्यः शक्वर्य इत्यपि॥ 2.1.21

Hundred each of *rudrāḥ, viśvabhṛtaḥ kakuhāḥ* produce heat. They are also collectively called either *śukrāḥ* or *mādhvyaḥ* or *śakvaryaḥ*.

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Analysis of the Words in the *Ślokas*

Gustav Oppert, the editor who has compiled the *Vaijayantīkośa* from 13 different manuscripts, has given the list of words enlisted in the Kośa, their gender as well as their meaning in English. All these words are always plural in number i.e., *nitya bahuvacanam*. The vocabulary at the end of the text lists the following words attributed to these set of *ślokas* and their meanings in English:

1	अमृताः	100 rain making sun rays
2	आनन्दनाः/भन्दनाः	
3	मेध्याः/मन्दाः	
4	नूतनाः/कातनाः	
5	पूतनाः/कोतनाः	
6	चन्द्राः	100 snow making sun rays
7	मेष्यः/रेश्यः	
8	पोष्यः/वाश्यः	
9	ह्लादिन्यः/मेध्याः	
10	शुक्राः/माध्वयः/शक्वर्यः	100 heat making sun rays
11	रुद्राः	
12	विश्वभृतः	
13	ककुहाः	

The vocabulary does not distinguish between the words *amṛtāḥ* and other words in the group and gives the meaning as 100 rain making sun rays. The same is the case with the other group of words where *candrāḥ* and *śukrāḥ/mādhvayaḥ/śakvaryaḥ* are cleverly referring to a group of a particular combination of rays with the ability to produce either snow or heat.

The *ślokas* are actually talking about the sun's rays giving an impression that the composition of the sun's rays is not uniform but differs with specific properties. On analyzing the *ślokas*, one can infer that

- there are about 10 different entities of sun rays, which have specific terms as listed above.

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- a specific combination of these entities produces different outcomes
- a combination of *ānandanāḥ/bhandanāḥ* + *medhyāḥ/mandāḥ* + *nūtanāḥ/ kātanāḥ* + *pūtanāḥ/kotanāḥ* result in rain. Together, they are called अमृताः
- a combination of *meṣyaḥ/reśyaḥ* + *poṣyaḥ/vāśyaḥ* + *hlādinyaḥ/medhyāḥ* results in snow. As a group, they are called *candrāḥ*
- a combination of *rudrāḥ* + *viśvabhṛtaḥ* + *kakuhāḥ* results in heat. As a group, they are called *śukrāḥ/mādhvayaḥ/śakvaryaḥ*.

The information can be represented in the following diagram as follows:

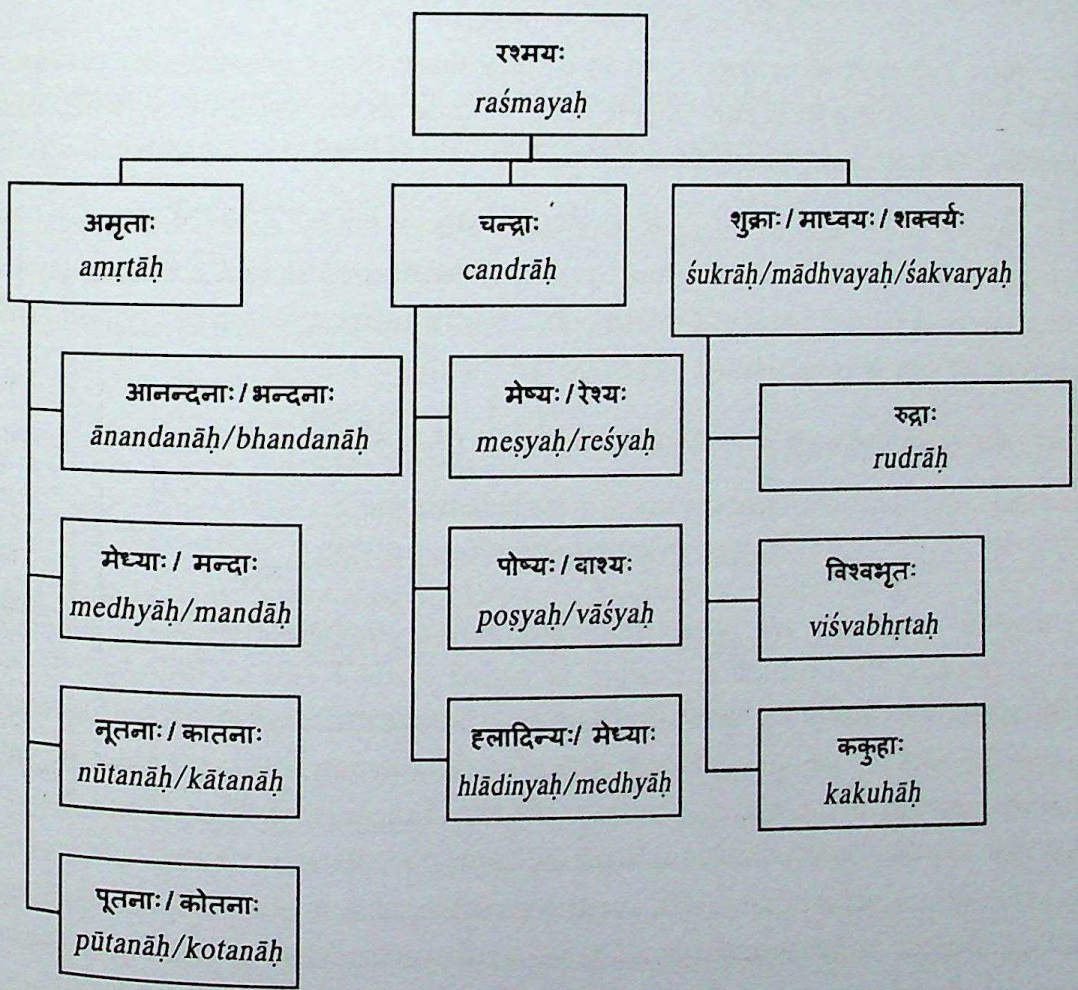

Figure 1 Diagrammatic representation of information encoded in *Vaijayantīkośa* on Sun rays

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While all the words listed above are unique, there has been a repetition of one term i.e. *medhyāḥ* which appears under *amṛtāḥ* as well as under *candrāḥ*.

Oppert, in his vocabulary, lists them separately and provides two different meanings – hundred rain making sun rays and hundred snow making sun rays (Oppert 1893, 709). Based on the set of *ślokas* given one can interpret that this single entity i.e., *medhyāḥ* when combined with different entities produce different results. It means *medhyāḥ* with *ānandanā, nūtanā* and *pūtanā* will produce rain but if combined with *poṣyaḥ* and *meṣyaḥ* will emit snow. In summary, a group of entities that are part of sun rays, in a specific given combination, are successful in producing either rain, snow, or heat.

The term sun rays have been used to qualify these terms because, the previous *śloka* was referring to it and Oppert uses the term in the vocabulary, where the meaning of these words have been listed.

The terms used require deeper analysis. These terms could be indicating information about those entities that (perhaps) constitute sun rays. Could they be referring to different types of UV radiation rays? Further research or etymological analysis of words is necessary.

The following *śloka* appears after the above set of *ślokas*:

आलोकस्तु प्रभा भा रुग्रुचिदीधितिदीप्तयः।
अथातपो रौद्रमिद्धं मृगतृष्णा मरीचिका॥ 2.1.22

It may be noted that the above *śloka* begins with the word *ālokaḥ tu prabhā*, which means, 'that which is visible is called *prabhā* and is followed by its synonymous words. So, given the fact that the structure of the *kośa* has been systematic and logical, going by the pattern of the way the words are arranged and defined, and given the fact that the next *śloka* emphasizes on light (that which is visible), we can safely conclude that the set of words that have been used to describe heat making, rain making or snow making sun rays are invisible entities of light. What is its equivalent of these terms in modern context needs to be established and has scope for further research and study.

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References found in Sanskrit Literature

On scanning the Sanskrit literature for the use of these specific terms, it was found that *Amṛtāḥ* is found in the 58th *śloka* of the tenth canto in *Raghuvaṃśam* written by Kālidāsa and has been employed in the similar sense that as it appears in the *Vaijayantīkośa*. *Śloka* No. 2.1.17 and 2.1.18 from *Vaijayantīkośa* was quoted by Mallinātha in his commentary on *Raghuvaṃśam*.

The *śloka* from *Raghuvaṃśam* is as follows:

ताभिर्गर्भः प्रजाभूत्यै दध्रे देवांशसंभवः ।
सौरीभिरिव नाडीभिरमृताख्याभिरम्मयः ॥ 10.58 ॥

Mallinātha's commentary for the second line of this *śloka* is as follows and clearly shows that *amṛtāḥ* was used in the sense of rain making sun rays.

अमृता इत्याख्या यासां ताभिः।
जलवहनसाम्यान्नाडीभिरिव।
नाडीभिर्वृष्टिविसर्जनीभिर्दीधितिभिः।
अपां विकारोऽम्मयो जलमयो गर्भ इव।
दध्रे धृतः।
जालावेकवचनम्।
गर्भा दधिर इत्यर्थः।

Immediately after the above explanation Mallinātha quotes *ślokas* 2.1.17 and 2.1.18 from *Vaijayantīkośa* (Kālidāsa and Paraba 1886).

However, it is in the *Taittirīya Saṃhitā's* third *kāṇḍa*, third *prapāṭhaka*, third *anuvāka* that the maximum number of words are seen. These *mantras* are uttered during the Soma *yāga* and the following words appear in the verses - *māndā, bhandanā, kotanā, nūtanā, reśī, meṣī, vāśī, viśvabhṛt, mādhvī, kakuhā, śakvarī, śukrā*. After these twelve names are mentioned in the *Taittirīya Saṃhitā*, there is one very interesting sentence that links these terms with sun rays. The sentence is as follows:

शुक्रं ते शुक्रेण गृह्णाम्यह्नो रूपेण सूर्यस्य रश्मिभिः।

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Sāyaṇācārya, the Sanskrit Mīmāṃsā scholar, in his commentary writes –

हे दधिद्रव्य ते शुक्रं तव सारं शुक्रेण सोमादिरूपेण सारेण सह गृह्णामि । केन साधनेनेति तदुच्यते - ये सूर्यस्य रश्मयोऽह्नो रूपं रसाख्येन तेन रुपेण।

A scan across available dictionaries shows that the following words were referred to in Monier-Williams Sanskrit-English Dictionary, 1899 with the specific meaning that is mentioned here along with their other meanings.

rudrāḥ - a hundred heat making sun-rays (Monier-Williams and Leumann 1899, 883)

viśvabhṛt - a hundred heat making sun-rays (Monier-Williams and Leumann 1899, 993)

An analysis of other words listed in this set of *ślokas* (i.e., 2.1.17 to 2.1.21 of *Vaijayantīkośa*) across various dictionaries such as *Vācaspatyam* and *Śabda Kalpadruma* does not provide any connection with sun rays and have other meanings. Interestingly, a few of the words do have some connection with either river or water but not directly to sun rays. Their connection with the water cycle (as is known in the modern context) and the causing of rain, snow or heat needs further research.

Analysis in the Context of the Modern Understanding of Rain & Snow

Rain or snow form the part of the water cycle that is taught to children across primary schools in the world. Evaporation is the starting point of the water cycle. Water evaporates from the Earth's surface because of the heat from sunlight. This water which is in form of vapour rises into the atmosphere and condenses to form water droplets. A group of these water droplets come together to form clouds. When the water droplets grow and become too heavy to be suspended in the atmosphere, they fall back to the earth as precipitation in the form of rain, snow, etc. (Rutledge 2011) and (USGS 2020). In the whole process, the role of the sun is highlighted during the process of evaporation but there is no specific classification of sun rays. Also, during the precipitation process, the role of sun rays may be implied but there is no significant explanation provided with respect to the role of sun rays.

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In this context, the specific terms used in *Vaijayantīkośa* – rain making sun rays and snow making sun rays, and the use of as many as six *ślokas* to explain this concept is intriguing. It needs to be mentioned in this context that Yādavaprakāśa has followed conciseness and brevity throughout the text and tried to list the maximum number of words with a minimum number of *ślokas*. So, why did he devote six *ślokas* for explaining this concept?

Another interesting fact is that these words are categorized under the *Jyotiradhyāya* when there is a separate *Meghādhyāya*, where synonyms of cloud, a row of clouds, rain clouds, lightening, thunder, rain, hail, a drop of water, drought, snow, fog are listed. Hence, the group of words that indicate rain making/snow making/ heat making sun rays being included along with sun rays may not be random or error of judgement on the part of the author but holds a specific purpose. This can further be validated through two *ślokas* that appear in *Ādityahṛdayam* (Tattvavidānanda 2020).

व्योमनाथ स्तमोभेदी ऋग्यजुःसाम-पारगः।
घनवृष्टिरपां मित्रो विन्ध्यवीथी प्लवङ्गमः ॥ 13 ॥

ghanavṛṣṭiḥ and *apāṃ mitraḥ* in *Śloka* No. 13 indicate sun as the cause of good rains and the friend or benefactor of waters. *ghana* is a synonym for cloud and *vṛṣṭiḥ* means rain and as a conjunct word that describes the sun.

Śloka No: 22 is as follows:

नाशयत्येष वै भूतं तदेव सृजति प्रभुः ।
पायत्येष तपत्येष वर्षत्येष गभस्तिभिः ॥ 22 ॥

This *śloka* is more direct about the role of sun rays through the words *gabhastibhiḥ* (with the rays) *tapati* (heat up) *eṣa:* (this Lord) and *varṣati* (rains).

In *Gītā* (9-19), Kṛṣṇa says, तपाम्यहमहं वृष्टिं निगृह्णाम्युत्सृजामि च।

I cause suffering due to excessive heat. I cause severe evaporation of water (from water bodies), and then I also cause the downpour of water (in the form of rain).

While the role of sun rays in the evaporation of water is well known, not much is discussed about the role of the sun in the downpour of water i.e., rain or snow.

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In this context, the specific words that are mentioned in *Vaijayantīkośa* and related to rain, snow, or heat need to be researched further.

Scope for Further Research

Given the fact that the information that is compiled in *Vaijayantīkośa* in other chapters and sections is in considerable detail and precision, the accuracy of these set of *ślokas* cannot be undermined. Therefore, a philological analysis of these sets of *ślokas* and terms used will explore their relevance in the modern scientific field and find out and map equivalent terms in modern science.

Of particular interest is the term "heat making sun rays" "rain making sun rays" "snow making sun rays" in the context of cloud seeding, a technology that is used to artificially modify weather patterns by introducing substances that induce precipitation (Encyclopaedia Britannica 2013). If these terms do imply specific properties, they may be useful to modify or study atmospheric patterns.

More research on these sets of *ślokas* is essential – particularly in collaboration with modern scientists and researchers to understand the nuances of the concept shared and could be a valuable contribution to the research community.

Conclusion

Sanskrit literature has a rich treasure of lexicons which are not a mere list of not synonymous words. On the contrary, they hold a vast repository of knowledge that is waiting to be explored. The fact that Kośas are usually categorized based on themes or subjects makes it easy for experts in the relevant field to undertake research as per their interest. There are as many as eighty Kośas in the vast repository of Sanskrit literature that can be systematically explored. The words contained in the Kośas are starting points that provide direction to researchers as they explore other Sanskrit works. The present paper has demonstrated only one such instance and *Vaijayantīkośa* itself has many such interesting pieces of information that could interest specialists across domains to explore.

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कथया किं प्रयोजनम् - ON THE PURPOSE OF LITERARY FICTION

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Abstract: What is the purpose of reading fictional literature? Why spend time and energy on creative writing, on works of purely imaginary content, if the reader's intention is to learn something about the real world? Does fiction, be it contemporary or historical, merely serve as pastime compared to scientific and normative works of literature? Even fictional literature, I argue, is a suitable medium to convey knowledge about very real phenomena, albeit in its very own peculiar ways. After a short introduction to this approach based on the theory of literary cognitivism, I will provide examples from selected historical works of fiction to indicate the enormous variety of literary techniques that have been applied for the purpose of conveying knowledge. Subsequently I will show that ancient Indian poets and intellectuals were well aware of this merit of fictional and poetic literature.

Key Words: poetry, fiction, literary cognitivism, poetics, Sanskrit and Prakrit literature.

Literary Cognitivism

There are certainly more severe problems in this world than ancient works of poetry and literary fiction, but creative writing in general as well as Indian historical *kāvya* literature composed in Sanskrit and Prakrit in particular is, I argue, a very convenient means to point these problems out and direct the reader's attention to all kinds of relevant knowledge. This is accomplished precisely

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because fiction conveys ostensibly fabricated contents and thereby avoids a direct confrontation with the occasionally painful reality. Another technique to arouse the reader's attention may be vivid and pleasing descriptions of things that otherwise would be too abstract or too remote to be of interest. By these means, fiction is able to generate empathy for otherwise unknown persons and peoples as well as an understanding for their behaviour and reactions. It can thus lead to a calm, intellectual examination of very concrete topics and problems, and may result in insights that might not have been revealed in any other way. All it takes for this cognitive process is decent literature and a certain inclination to reading it.

The diversity of literary forms plays a major role in the transfer of knowledge through literature. This covers a single catching line or a beautifully phrased verse that is easily memorized as well as works of such an enormous extent that they may afford years and decades of dedicated study, amusing prose passages as well as stage plays full of drama and complicated entanglements, ancient animal fables as well as contemporary social criticism, and much else. The sheer endless variety of genre, form, and content provides something appealing for virtually everyone according to his or her respective tastes and requirements.

What does the present paper mean when it speaks of "knowledge"? It is the cognitive content conveyed by literary texts in general, and by works of fiction and poetry in the narrower sense. Knowledge is conveyed either directly by the literal information given in the text or indirectly by means of different kinds of literary devices. Appreciation for an object of description, for instance, can be expressed literally by words of appraisal, but it can also be suggested by the use of poetic embellishments like metre and metaphor. Moreover, literary devices are also employed to assist the conveyance of knowledge. Metre and alliteration, e.g., allow for easy memorisation, epic compositions come in a tone of peculiar seriousness, etc. When addressing the knowledge gained from literary texts, it is equally important to inquire into the nature of the reader, the historical time in which the text was written or read, and the kind of text we are dealing with. A postmodern philologist will profit differently from a stage play composed in classical Sanskrit than, say, a Brahmin boy in the tenth century listening to animal tales. However, all these readers have in common that they take part in a process of communication, where knowledge is conveyed from the side of the author to

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the other side of the recipient. The American historian Hayden White argued that this process takes place not merely through the content of the conveyed, i.e., explicit statements of facts or instructions, but also, and even to a great extent, through the chosen kind of representation, i.e., the given style and genre of the literary composition. The "content of the form," as he called it, unavoidably adds to the depiction even of verifiable facts (White 1987). Moreover, the kind and extent of appreciation for the respective text and its status in the history of its transmission also have to be considered.

It may not seem overly surprising that works of fiction can convey knowledge about the real world. From a logical perspective, however, this appears to be an epistemological contradiction. One among those who had pointed out this contradiction was the formalist und epistemologist Jerome Stolnitz. He decidedly objected to the opinion that fictional literature can convey truths about the real world, precisely because they are fictional. With this, he took sides with thinkers like Plato, David Hume, John Locke and many others. Even Nietzsche, who himself authored brilliant works of fiction, can be quoted in support of this point of view.[1]

Nevertheless, the great majority of postmodern thinkers agree that literature can very well convey knowledge, namely valid knowledge that is not limited to the data and facts on the literary composition itself, like authorship, time of composition, style, vocabulary, etc. Their point of view is based on a theory of literary cognitivism, which maintains that reading fictional literature is suitable not only for amusement and pastime but also for learning. Such learning by means of literature, it is argued, affects the recipient's mind on a discursive, logical level as well as on the level of emotions, empathy, imagination, etc.

Below, I will first provide some examples from historical works of Sanskrit literature that demonstrate different literary techniques for conveying knowledge, and then I will trace cognitivist arguments in works of early Sanskrit poetics.

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1. Plato would have banned poets and poetry from his ideal state. Hume called poets "liars by profession." Locke regarded *belle lettres* as "perfect cheats". And Nietzsche composed an essay entitled *Truth and Lies in a Nonmoral Sense* (German: *Über Wahrheit und Lüge im außermoralischen Sinne*).

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Literary techniques

Historical works of literature, even those with fictional contents, are still and rightly used for the reconstruction of Indian history. With their help, countless details of intellectual, social, political, and other branches of history could and can be clarified. For today's historians, the knowledge gain from literary works is usually drawn from details of the written works, such as the use and interpretation of specific terminology, traceable quotations, and verifiable contents like historical figures, places, and religious practices. For some readers, contemporary as well as historical, the knowledge gain goes beyond this intellectual, conceptual level. Speaking of the "purpose" (*prayojana*) of poetry, premodern Indian theorists and writers have repeatedly emphasized its educational value. This, they assumed, would be achieved by the great value of cultivated language and the role model effect of the portrayed heroes and heroines. Both the language (*vāc*) and the content (*artha*) of the literary works were supposed to grant pleasure by themselves, and thus they were a welcome means for conveying norms and ideals.

For this purpose, rhetorical elements like structured composition, metrics, and rhetorical embellishments were considered of utmost importance. Moreover, especially the latter two elements are convenient mnemonic devices for a reader, or a listener, to memorize what would otherwise easily be forgotten if formulated without the charm of poetry.

The tenth-century Jain scholar and poet Somadeva Sūri, e.g., wanted to convey the idea that liberation from the painful sequence of rebirths will not come by itself, but that it must be actively pursued. To this end, rather than composing an abstract and purely philosophical treatise, he composed his famous *Yaśastilakacampū*, a comprehensive work of fiction with a captivating story and full of vivid prose passages, dramatic dialogues, and poetically stunning verses. Among these, in the sixth out of ten chapters, is found the following stanza that attracts the reader or audience with alliterations (*anuprāsa*), powerful imagery, and a rhetorical question. The metre (*anuṣṭubh*) was widely used in religious and scientific works of literature, and thus seems quite appropriate:

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श्रद्धा श्रेयोर्थिनां श्रेयः संश्रयाय न केवला ।
बुभुक्षितवशात्पाको जायेत किमुदम्बरे ॥[2]

Those who strive for beatitude will not attain it by faith alone.
Would the fruit on a fig tree ripen by force of hunger?

The strategy of conveying knowledge in the garb of poetry can be found throughout the history of classical Sanskrit literature. Compare the following well-formulated verse which is taken from a work of a very different genre than the above-mentioned Jain Campū. In a passage of his one-act farce *Mattavilāsa prahasana*, the king and author Mahendravikrama Varman has one of the characters on the stage praise the righteousness of judges by comparing them with firm and upright pillars of a palace or a temple:

अजिह्मैः सारगुरुभिः स्थिरैः श्लक्ष्णैः सुजन्मभिः ।
तैर्धर्मो धार्यते स्तम्भैः प्रासाद इव साधुभिः ॥ 18 ॥

Not crooked, of heavy weight, firm, yet tender, of noble birth,
Justice they uphold, those good men, as pillars support the lofty mansions.[3]

Here, the poet's skills are evident in so far as each modifier of the columns at the same time also describes the judges by means of a pun. This kind of poetic comparison (a *śleṣopamā* in terms of poetics),[4] the metre (another *anuṣṭubh*), and the numerous alliterations (*dharmo dhāryate*, etc.), leave a much stronger and lasting impression in the mind of the aesthetically sensitive audience than a dry and inornate treatise on law or politics.

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2. *Yaśastilakacampū* Vol. 2, p. 270, 25-26. In order to convey the poetical embellishments to those who do not read Sanskrit, I have tried to imitate them in a metrical but nevertheless close translation into my mother tongue German:
"Das Heil ereilt Heilssucher nicht durch bloße Glaubenszuversicht.
Kann etwa Hunger eine Feige zur Reife bringen auf dem Zweige?"

3. Translation by the editor N.P. Unni. My metrical translation into German:
"Aufrecht und gewichtig bis ins Mark,
edler Herkunft und geschliffen, stark
sind die Säulen, drauf Gesetz und Ordnung ruht
wie ein Tempeldach; und sie sind gut."

4. On this kind of comparison, see Gerow 1971, 166.

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Implied Elements

Sanskrit writers have made use of a large number of literary techniques on various levels of the composition, in sound (*śabda*) as well as in meaning (*artha*). The vocabulary, even down to single morphological elements, can be chosen with great care, just as metre, sentence structure, chapter divisions, nesting, and finally genre. All these literary elements effect the audience and the readers respectively. This tends to be neglected by contemporary philologists, who are not looking for aesthetic niceties but instead are searching for keywords, verifiable historical facts, or variant readings. However, many poetic devices like certain kinds of alliteration can implicitly, but audibly, create sentiment, enhance the description of a scene or character, and draw extra attention. Similar effects can be achieved by the intended use of specific metres, from lyrical *āryā* to solemn *sragdharā*. Larger formal elements that build up the composition and give a clear structure to the narration can be significant, e.g., when a character is introduced at a prominent point of the work.

As indicated, fictional works of literature cover a wide range of different genres, topics, and literary techniques. Even the two sides in the process of communication, the author and the recipient, can be very different. Hence, in order to make sense of a literary text, it is relevant to consider (1) what it conveys, (2) the way in which it does so, and (3) the nature of the participants in the process of communication, i.e., the author and the recipient:

(1) In terms of contents, literary works are virtually unlimited, particularly in the case of fictional works. They can contain aspects of society, politics, or religion, and they may reveal historical as well as contemporary circumstances, the author's personal perspectives and opinions, his education, fears, or desires, and much more.

(2) All these content-related aspects may be conveyed either explicitly by clear statements in the form of propositions in terms of analytic philosophy, or implicitly. The latter is achieved in part by the above-mentioned literary techniques of form and structure, narrative strategy, syntax, choice of vocabulary, etc.

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(3) Finally, the two ends of communication can vary widely as well. They may be contemporaries or centuries apart. They may be unknown individuals or us ourselves. They may be from very different social backgrounds, like children or elders, widows or queens. Their respective approach to the written works can vary widely, like that of lay readers, proficient literati, inspired poets, or university philologists, and so on.

The main issue of the present paper concerns the second point. Many details of a text's meaning can be overlooked if a passage is read out of context or without regard for its literary techniques. A few random examples shall demonstrate what texts can implicitly convey just by the use of literary techniques. The examples are taken from a small number of well-known works in Sanskrit and Prakrit from the first to tenth century.

Form and structure: Aśvaghoṣa's epic *Buddhacarita*, written in the first or second century,[5] is composed in 28 chapters (*sarga*s). This specific number of *sarga*s is very rare. Indeed, I could not find any other text that is divided into 28 chapters, although the number of *sarga*s perfectly corresponds to the 28 phases of the waxing and waning moon. What is more, both the text as well as the lunar month are clearly divided into quarters, which leads to distinctive points at the ends of the 7th, 14th, 21st, and 28th *sarga* respectively. Even if Aśvaghoṣa's authorship is not accepted for the second half of the *Buddhacarita*,[6] we still have a text of 14 *sarga*s, dealing with the birth of the Bodhisattva up to the final awakening of the Buddha, and thus beautifully mirroring the 14 phases of the waxing moon. Now, "a certain twice-born used to lying in ashes" (*kaścid dvijas tatra ca bhasmaśāyī*) is introduced at the end of the 7th *sarga* (verse 51) and, after a short

5. Hiltebeitel 2006, 235: "[A]lthough there are those who lean toward a second-century dating, there is a good weight of varied scholarly considerations favouring the first century." This judgement is in agreement with that of Johnston, the editor of the BC (1984, Part 2, p. xvii). Olivelle (2009, xvii-xx) is one among those scholars who favour the second century, mainly because Aśvaghoṣa proves to be familiar with the *Mānavadharmaśāstra*.

6. Doubts may be raised, inter alia, on formalistic grounds, but they have been generally dispelled.

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conversation with the Bodhisattva, advises him to go to the famous ascetic Arāḍa. The subsequent 8th *sarga* depicts the Bodhisattva's groom Chanda and his horse arriving at the city of Kapilavastu without the prince. At this point of the narration, the separation between the court and the city life and the future Buddha is perfected, and the person triggering this important break at the threshold of the second quarter of the biography of the Buddha is that "certain twice-born." Although the Brahmin ascetic remains anonymous and although he does not follow the Bodhisattva's path and may be far from awakening, the specific point of his introduction to the story presents him as anything but insignificant.

Narration: Any literary composition, independent of its form and structure, is a kind of commentary on the represented content. This may be delivered in an appreciative or polemical way, humorous, affecting or in any other way emotionally moving, didactic, or moralising. Many authors of stories, poems, or even single verses deliberately make use of these and other narrative strategies, which can be a great advantage for conveying knowledge. A romance, e.g., can be used to draw attention to certain otherwise neglected social groups by representing their members as characters with very human feelings and motives.

Syntax: Word order and sentence construction can be used in very pointed ways. In Sanskrit, single descriptive prose sentences that cover several manuscript folios or printed pages can retain core syntactical parts until the very end of the clause, in a way imitating the awe of the spectator. Bāṇa's *Kādambarī* from the seventh century and the slightly later *Daśakumāracaritra* by Daṇḍin are perhaps the most famous prose narrations that frequently employ this syntactic feature. Even single verses are often found constructed in a similar way in order to create an element of surprise, and verses in the *āryā* metre are particularly convenient in this regard. Here, the significant point of the statement or description is often held back until the last caesura (*yati*) in the fourth quarter, which is metrically the longest. It is thus uttered just after a small break in the phrase-ending cadence of the melodious *āryā* metre. This device is perfectly suitable for creating suspension and stressing the main point, for example, the reason for a statement, like a punchline. Many brilliant instances of this

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technique are found in the *Gāhāsattasaī*, a collection of about seven hundred lyrical poems in *Mahārāṣṭrī* Prakrit from the first couple of centuries CE traditionally attributed to the Sātavāhana king Hāla.[7]

Vocabulary: Poets can use their words in a very deliberate and focused way. Their choice of even single expressions can be highly significant, with different layers of implied meanings (*dhvani*) or with intended ambiguity (*śleṣa*). They are familiar with words that are sometimes not attested in the dictionaries or even by the historical lexicographers, as the late Willem Bollée has shown, e.g. for Bāṇa's *Kādambarī* (Bollée 2020, 7-8).

Also proper names of fictitious characters are frequently chosen with intended purpose in order to fit in an evocative, descriptive or other meaningful way.

Sound: The mere sound of words and phrases and the use of alliterations can enhance any uttered phrase. Prevailing soft or hard sounding consonants (*vyañjana*) and light or heavy syllables (*akṣaras*) facilitate the conveyance of sentiment (*bhāva*) and the creation of moods (*rasa*). The above-mentioned Jain poet Somadeva Sūri had a tremendous command over this device (as well as over many others). Just savour this random line in the sixth chapter of his *Yaśastilakacampū* (p.48, 1-2), describing an eerie forest scene:

क्वचित्सन्धुक्षितक्षुदक्षुण्णाकाङ्क्षध्वाङ्क्षराक्षसक्षिप्यमाणयक्षरक्षितक्षेत्रनिक्षिप्तवनदेवतापोतम् ।

("... where babies of forest deities are thrown from their shelters, which are guarded by *Yakṣas* who are attacked by crow-demons out of their ravenous hunger and unabated craving").

The repeated alliteration of the harsh sounding syllable *kṣa* perfectly lends itself to evoke the sentiments of wrath (*raudra*) and terror (*bhayānaka*)

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7. Though the authorship of the collection may be literary fiction, the core of its verses probably date back to the first centuries CE (Ollett 2017, 57: "A first- or second-century date for the Seven Centuries remains to be disproven"). Subsequent compilation and additions of verses, however, cannot be excluded until the fourth century (Winternitz 1920, 102f.), or even beyond (Khoroche and Tieken 2009, 1 and 9-10).

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(Sathaye 2010, 367). It makes the violence audible, as it were, depicting a scene of horror in which you do not want to find yourself in – and precisely this kind of reaction is intended by the author. The opposite effect is achieved in the following line taken from the end of a chapter (Vol. 2, p.165, 3-4), which was composed

सद्योनवद्यगद्यपद्यविद्याधरचक्रवर्तिशिखण्डमण्डनीभवच्चरणकमलेन श्रीसोमदेवसूरिणा

("... by Śrī Somadeva Sūri, whose lotus feet are immediately becoming the crest ornaments of Vidyādhara sovereigns because of his impeccable prose and verse compositions").

In short, many things can be gained from works of poetry although they are not explicitly stated. Beyond that, the claim of Stolnitz and others that fiction cannot convey any valid knowledge, because their sentences do not have logical values like "true" or "false", is simply untenable. Just because a story or a scene is fictitious does not mean that it does not refer to real circumstances. It is equally untenable to dismiss the central messages that literary texts attempt to convey as trivialities. For even if they were, like the injunction to act in an ethical manner (which is anything but trivial in itself), they are presented in the captivating garb of vivid imagery of all kinds of human entanglements. Therefore, they can have a stronger and more lasting effect on the reader than mere injunctions.

Traces of Literary Cognitivism in Ancient Indian Poetics

Literary cognitivism is not an entirely new concept. From the very beginning of systematic poetics, we find traces of this attitude towards fictional and poetic literature. Bhāmaha, who probably lived in the seventh century CE,[8] is regarded as the earliest known theorist on Indian poetics in the narrower sense,[9] i.e., after Bharata's encyclopaedic work on drama, the *Nāṭyaśāstra*. In the introduction to the fifth chapter (*pariccheda*) of his oft-quoted work *Kāvyālaṃkāra*, Bhāmaha

8. On the dating of Bhāmaha and Daṇḍin, see Bronner 2011.

9. Bhāmaha defines the characteristic features of poetical expression (*kāvyalakṣaṇa*, 1.8). A couple of decades later, Daṇḍin will state a similar purpose for his treatise *Kāvyādarśa* (verse 1.2): a definition of poetry (*kāvyalakṣaṇa*) as adequate as possible (*yathāsāmarthyam*).

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explains and illustrates the cognitivist benefit from poetry with the allegory of its "sweet taste" (*svādukāvyarasa*),[10] which makes even scientific works (*śāstra*) relishable (5.3). This is especially important for those who are frightened by works of science and logic, which are usually hard to understand (5.2), and there is no science and no art that could not be conveyed by poetry (5.4).

The question may arise whether *kāvya* is the proper means for conveying scientific contents. According to Bhāmaha, true poetry is literature of the highest standards, written by well-educated authors of outstanding verbal skills (*vāgvidagdhatā*) and talent (*pratibhā*) (1.3-12). The contents of poetical works are supposed to be plausible and logically consistent. For this reason, the fifth chapter of the *Kāvyālaṃkāra* is focused on logical flaws (*doṣa*).[11] Passages from this *pariccheda* are even quoted and discussed by later logicians.[12]

Daṇḍin, who wrote his famous *Kāvyādarśa* around 700 CE,[13] brings forward two more arguments in favour of poetry as a source for gaining knowledge. These are appropriately presented by means of metaphors: First, he speaks of "the light that is called word" (*śabdāhvayaṃ jyotir*, verse 1.4), that is to say, literature as enlightening the mind of the reader or listener and thus clearing his or her view of the world. Secondly, characters and scenes can be pictured in literary accounts even despite their absence (*asaṃnidhāne 'pi*), like in "a mirror made of speech"

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10. Here, "taste" (*rasa*) is not to be taken in the sense of the aesthetic category of "sentiments". These can only be expressed by the acting in a stage play, as explained by Bharata. In words they can only be suggested indirectly, as was maintained by Ānandavardhana in the ninth century (see below). The theory of aesthetic sentiments as vital to *kāvya* literature will be an issue in the works of Rudraṭa (11th c.) and subsequent theorists (Raghavan 2017, 61-62).

11. *Kāvyālaṃkāra* verses 4.1-2 specify eighteen *doṣa*s, fifteen of which are immediately discussed in the fourth chapter titled *doṣanirṇaya*. The last three faults affecting the core epistemic concepts of *pratijñā*, *hetu*, and *dṛṣṭānta* are treated separately in the fifth chapter titled *nyāyanirṇaya*.

12. On Bhamaha's view on, e.g., valid means of knowledge (*pramāṇa*), which resembles that of the Buddhist logicians, see Sharma 2002, 225f.

13. According to Bronner (2011, 70-78), he was active in Kāñcī at the royal court of the Pallavas in the years 680 to 720.

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(*ādarśam ... vāṅmayam*, 1.5). While the latter can certainly also be achieved through scientific works (*śāstra*), the advantage of poetical accounts is the aesthetic pleasure they provide. This pleasure remains undisturbed even by minor grammatical or literary faults for good measure (1.7), which are outshined by the beauty of poetical expression (*kāvyaśobhā*, 2.1).

The poetic treatise written by Udbhaṭa around 800 CE treats almost exclusively poetical embellishments (*alaṃkāra*) and remains silent on theories of literary quality, flaws, sentiments, etc. Even the recovered fragments of Udbhaṭa's commentary (*vivaraṇa*) on Bhāmaha's *Kāvyālaṃkāra* do not contain any theoretical passages or thoughts on the purpose of poetry.[14] But we find thoughts on the benefit of poetry in the *Kāvyālaṅkārasūtra* of Vāmana, a contemporary of Udbhaṭa, and probably sponsored by the same king Jayapīḍa in Kaśmīra. Vāmana resumes Bhāmaha's assertion that poetry yields joy (*prīti*) and fame (*kīrti*), the latter rather for the educated author than the reader (verses 1.4-5). According to Vāmana's own commentary (*vṛtti*) on *sūtra*s 2.1-2 (Sharma, 1977), the judicious reader expects cultivated and correct speech, and its contents should be informed, plausible, and consistent. It would be a clear flaw (*doṣa,* 2.1) if poetry were vulgar or obscene (*grāmya*, *aślīla*), or if it would contradict everyday experience (*lokaviruddha*, 2.2.23) or the knowledge of the scriptures (*vidyāviruddha*, 2.2.24).

Ānandavardhana, the ninth-century author of *Dhvanyāloka* (Durgaprasad, 1998), that is, of the metrical *kārikā*s and probably also of the exegetical prose *vṛtti* thereon (Gnoli 1962, xxvi, Ingalls et al. 1990, 25-27), is more specific on the point of the didactical purpose of poetry. His epochal theory on aesthetic suggestion (*dhvani*) makes clear that literature of the best quality, which is considered to be aesthetically suggestive poetry, addresses the reader's or listener's sensitivity for implications on various textual levels. One of these textual levels is that of the aesthetic sentiments (*rasa*). In the *vṛtti* on *kārikā* 3.30 it is argued that these sentiments give beauty (*śobhā*) to a poem and attract the audience, which facilitates their instruction in good conduct (*sadācāropadeśa*) (DhĀ p. 224,2f). Poetical representations of historical, mythological as well as fictitious scenes and characters create and help to develop the recipients' empathy and resonant

14. The fragments of the *Kāvyālaṃkāra-vivaraṇa* were edited by Raniero Gnoli (1962).

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emotions. They also address their sense for implied meanings (*pratīyamāna*, *vyaṅgya*), for things conveyed and understood "between the lines." This is certainly also relevant in everyday communication, where often things cannot or should better not be stated explicitly. One of the things that, according to the *Dhvanyāloka*, cannot be "reported by its own words" (*svaśabdanivedita*) is emotions and sentiments which are nevertheless beautifully conveyed in works of poetry. Ānandavardhana quotes wonderful verses from the Prakrit verse collection *Gāhāsattasaī* and from the epic *Rāmāyaṇa* in this regard. But even everyday personal communication strongly relies on the listener's sensitivity for the speaker's emotions and intentions.

Proceeding in the history of Sanskrit and Prakrit poetics, we see that Mammaṭa in his *Kāvyaprakāśa* (11th to 12th c. CE) continued many views initially advanced by Vāmana. He also accepted the roles that joy and fame (here named *nirvṛti* and *yaśas* respectively) play in the production and reception of poetry. Mammaṭa defines altogether six kinds of benefit that can be drawn from poetry, including the knowledge of right conduct (*vyavahāra*). As an example for right and wrong conduct, he coins a phrase which will be repeatedly quoted by subsequent authors: *rāmādivat pravartitavyaṃ na rāvaṇādivat*, "one should act like Rāma, not like Rāvaṇa!" This reference to Vālmīki's epic *Rāmāyaṇa* seems to be motivated by two main reasons: First, it was widely known and surely every single reader of Mammaṭa's treatise knew it well. Secondly, it was appreciated as a particularly harmonic blend of the ethical ideal and its aesthetic representation. This last point, the conveyance of an ideal in the embellished garb of poetry, is compared to an instruction (*upadeśa*) given by a beloved one (*kāntā*) in the second verse of the *Kāvyaprakāśa*.

Even before Mammaṭa, Kuntaka in his *Vakroktijīvita* (around 1000 CE) advanced the view that poetry facilitates deep knowledge of human behaviour (1.3-5). What is more, it is supposed to trigger wonder and amazement (*camatkāra*), which can be seen as an advancement of Mammaṭa's and Bhāmaha's joy (*nirvṛti*, resp. *prīti*). In the long run, this will lead to the fulfillment (*sādhana*) of the four principal objects of human life (*puruṣārtha*),[15] that is, pleasure, wealth, righteousness, and

15. Compare *Vakroktijīvita* 1.3 and *Kāvyālaṁkāra* 1.2.

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liberation from further rebirths, whereas Bhāmaha was merely speaking of "expertise" (*vaicakṣaṇya*) in these four ends of life as well as in the arts.

Also Viśvanātha's *Sāhityadarpaṇa* claims that these four ends of human life are attainable by means of poetry (*kāvya*). In the introductory verse 1.2, it says that poetry allows even the weak-minded (*alpadhī*) to succeed in all the four ends of life (*caturvarga*). This group of readers was already addressed by Bhāmaha, who called them *durmedhas*. Viśvanātha explains this benefit of poetry through the vividness of the literary representations of ethical ideals and quotes Mammaṭa's dictum on this behalf: *rāmādivat pravartitavyaṃ na rāvaṇādivat*, "one should act like Rāma, not like Rāvaṇa!"[16]

Rudraṭa, the eleventh-century author of *Kāvyālaṃkāra*, picks up the point that composing works of literature yields fame to the author, and he adds that poetry filled with sentiment "spreads the others' fame, too" (*pratanoti yaśas parasyāpi*). According to Namisādhu's commentary on this passage (verse 1.4), this implies the fame of the poet as well as that of the starring characters in the poem (*kāvyanāyaka*), such as living and historical kings. But would it not be better for them to spread their fame by founding temples and other acts of virtue? Rudraṭa replies: No, it is not, because temple structures decline, together with the fame of their founders. The works of good poets (*sukavi*), however, persist.[17] Thus the poet is of the king's avail (verse 1.6), which is perfectly in line with fundamental righteousness (*dharma*, 1.7). This again leads to the poet's wealth (*artha*) and peace (*śam*), as does his praise of the gods (*surastuti*) (1.8-10). The main requirements for a poet's fulfillment of the four *puruṣārthas* are his verbal power (*śakti*), his mastery over everything worth knowing (*adhigata-sakala-jñeya*), and his immaculate (*amala*) literary works (1.12-20).[18] This includes his command over all the different kinds of poetical embellishments (*alaṃkāra*), because they

16. *Sāhityadarpaṇa*, prose on verse 1.2.

17. *Kāvyālaṃkāra* 1.5 and 22. A very similar thought was expressed by the German poet and philosopher Friedrich Hölderlin (1770-1843) in one of his last poems, *Andenken*, culminating in the line: "Was bleibet aber, stiften die Dichter!"

18. Compare Daṇḍin's *Kāvyādarśa*, verse 1.103, which similarly speaks of the poet's talent, learning, and practice (*pratibhā*, *śruta*, *abhiyoga*), and Bhāmaha's *Kāvyālaṃkāra*, verses 1.3-5 and 9-10.

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help to present the given content not just beautifully but also effectively (*samyak pratipādayitum*, 8.1). By these means, the poet's fame will shine until the end of the world and the times (1.21).

To conclude, there are several good reasons to devote time and energy to decent literature, even to works of pure fiction. Apart from quiet hours of focused attention, several gains from reading works of literature have been brought forward by premodern literary critics. The sweet taste of poetry attracts the reader's attention and keeps him or her inclined. The author's cultivated speech provides good examples to be adopted and creates a sensitivity for implied meanings. The reader's joy and empathy can be developed by vivid depictions of the literary characters' fates and actions. And finally, good literature, some critics claim, leads to an expertise in the three worldly *puruṣārthas* of righteousness, wealth, and sensual enjoyments, and even the fourth of liberation from further rebirth. Some of them even offer the prospect of the final fulfillment of these ends of human life. In any case, literature teaches us how to read between the lines, and this is where the main information, the author's concerns, and the knowledge gain are located. These may be stylistic elegance, implied facts, ethical ideals, variously suggested deeper layers of meaning, or the sentiments and feelings of the depicted characters.

Epic Poetry

A small number of literary critics even discuss the epics (*mahākāvya*) as first and foremost poetry (*kāvya*), that is, as creative literature which is characterised by aesthetic sentiments (*rasa*). One among these theorists is Ānandavardhana. According to him, the dominant sentiment in the *Rāmāyaṇa* is that of pity or compassion (*karuṇa*). The *Mahābhārata*, a storehouse of episodes, stories, subplots, and instructive passages, is, according to Ānandavardhana, not a purely poetic composition but a blend of poetry (*kāvya*) and treatise (*śāstra*). The ninth-century literary critic frequently quotes and refers to both the great epics in order to illustrate his poetic theory of suggestion.

In contrast, some premodern critics of Sanskrit literature denied any profits from reading poetry and even cautioned against it. An often-quoted injunction in this regard is: *kāvyālāpāṃśca varjayet*, "conversations about poetry should be

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avoided!" It is quoted, among others, by those who emphasised the great religious merit of the *Rāmāyaṇa*. This meant no contradiction to them. Rāma, e.g., in the introduction to his commentary on the *Rāmāyaṇa* (*Tilaka*, p. 2a,9), argues that poetry (*kāvya*) should be shunned because it covers works that are not composed by inspired sages (*anṛṣipraṇīta*, p. 2a,10) and which may be heard even by women and by folks from the lowest social class (*śūdra*). The *Rāmāyaṇa*, in contrast, was composed by the first and most eminent of all poets (*ādikavi*), the heavenly sage (*devarṣi*) Vālmīki (2a,15, etc.). Therefore, the epic poem yields the twofold benefits, mundane as well as transcendent (*aihikāmuṣmika*). Like Rāma, Mādhavayogin (around 1700 CE), who forwards a similar argument in his commentary *Amṛtakataka* (p. 2 and 6), quotes verses from the epic itself, according to which listening, reading, and passing on the *Rāmāyaṇa* yields an end to all evil (*pāpa*), rebirth in the world of Brahma, and eventually liberation from rebirth (*mukti*, etc.).

According to these exegetes, the *Vālmīki-Rāmāyaṇa* cannot be treated in the same way as other, worldly forms of literature. It is regarded as the first and highest among all works of poetry (*ādikāvya*) and hence exceptionally auspicious.

Religious and mythological texts have often been interpreted allegorically. Up to the present day, accounts of demons have been understood as vivid depictions of human passions and vices, heroes have been taken as the powers to overcome these evils, mountains and forests as the obstacles and difficulties on the way to catharsis, etc. A recent allegorical interpretation of an episode in the epic *Mahābhārata*, e.g., was provided by Lakshmi Padmalaya and published in the Sanskrit journal *Sambhashana Sandesha* (September 2020, p. 10) under the title *Nigūḍhaṃ Jñānam* ("Hidden Knowledge"). Thus, mythological accounts do not necessarily have to be taken literally. If they are taken literally, they may run the risk of appearing implausible. This risk, however, is non-existent for those who have no issue with taking epic and mythological accounts at face value.

One among those who did not question the factual truth of the accounts given by Vālmīki was the aforementioned commentator Mādhavayogin. In accordance with other authorities, he regards Rāma as an incarnation (*avatāra*) of Viṣṇu, or even as an incarnation of the god Brahmā (*brahmāvatāra*, commenting on verse

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1.11.98f.).[19] The *Rāmāyaṇa* is reckoned as divine poetry (*divyakāvya*) composed by the first poet (*ādikavi*) Vālmīki (p. 6, 3-5). This is based on verse 1.1.2 of the epic, where Vālmīki is called *devarṣi*, "divine sage," or, in Mādhavayogin's interpretation of the term, a "god and sage." The acts of Rāma had been revealed to him as an instruction (*upadeśa*) that was manifested by Nārada (*bhagavatprapañcitaṃ rāmacaritam*, p. 6, 8-10).

According to Mādhava, Rāma, Śivasahāya, and other commentators, the cognitive gain from listening to the divine poem and its exegesis is clear: knowledge of the god Rāma. The great advantage of the poetical design of the epic is that instruction (*upadeśa*) and sentiment (*rasa*) are combined. Additionally, the commentaries provide explanations based on textual evidence from the epic itself and from other authoritative works of literature in order to dispel doubts and apparent contradictions (*virodhābhāsa*).[20]

Govindarāja in his commentary *Bhūṣaṇā* (ed. Satkari 1983, 9) defines three different kinds of poetry, which may not be confused with Vālmīki's work:

- Poetry proper (*kāvya*) conveys first of all suggested, implied meanings (*vyaṅgyapradhāna*);
- Historiography (*itihāsa*) is centred on factual content (*arthapradhāna*);
- Untrue poetry (*asatkāvya*) is the kind of literature that should be ignored.

Thus, the injunction *kāvyālapāṃśca varjayet* applies only to the last mentioned "untrue poetry," not to the others,[21] and certainly not to Vālmīki's *mahākāvya*. On the contrary, the *Rāmāyaṇa* itself and talk about it should *not* be avoided (*na*

19. Śivasahāya, in his commentary *Śiromaṇi* (ed. Satkari 1983, p. 5f.), bases the identity of Rāma and Viṣṇu on quotes from the seventh book of the *Rāmāyaṇa* and the identity with Brahmā on numerous passages from the *Upaniṣads* and various *Śrutis*, *Saṁhitās*, etc. (p. 3-5). In a similar way, Rāma is identified as the Supreme Soul (*paramātman* or *puruṣa*, p. 3f.).

20. See, e.g., *Śiromaṇi*, p. 8. On passages from the *Rāmāyaṇa* that appear to be in contradiction with the heroes' virtues, such as Vālmīki cursing in verse 1.2.15 or Rāma shooting Vālin from behind, and how they may even be reinterpreted by the exegetes, see Srinivasan 1984.

21. This is stated explicitly by Mādhavayogin, who argues in favour of works like Māgha's epic *Śiśupālavadha*.

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varjayet), because it depicts all good qualities and virtues of its main hero Rāma (*samastaguṇasaṃpanna-rāmaviṣayatvat*). Exegetes like Govindarāja and Mādhavayogin can well invoke passages right from the *Rāmāyaṇa* in order to make their point.[22]

One of those who revered the epic as sacred scripture rather than as mere creative writing was the author of the *Rāmāyaṇamāhātmya*, which was included in the *Skandapurāṇa*.[23] In verses 5.16-18, he warns those "who have taken an oath on the *Rāmāyaṇa*" (*rāmāyaṇavratadhara*) "to talk not even a single word to a poetaster" (*kāvyakartāram … vāṅmātreṇāpi nālapet*), and not to honour them (*nārcayet*) with even a single word of appreciation. That is to say that to ardent readers of the *Rāmāyaṇa* and closely related works like the *Māhātmya*, which expound the epic story of the god Rāma's glorious acts, no further poetry is recommended or necessary.

However, the benefit from works of literature depends not merely on its specific content or genre, or on the author of the composition, whether an ancient sage or a secular contemporary. In the end, the cognitivist process stands or falls with the reader. The poet and philosopher Bhartṛhari points this out in one of his brilliant verses from the *Nītiśataka* (around 400 CE) (Lienhard 1984, 88-90). He provides three vivid analogies to illustrate how futile it can appear to instruct those who obstinately resist to be instructed, and whom Bhartṛhari frankly calls "fools" (*mūrkha*) or "villains" (*khala*) according to different manuscript readings and text editions:[24]

व्यालं बालमृणालतन्तुभिरसौ रोद्धुं समुज्जृम्भते
भेत्तुं वज्रमणिं शिरीषकुसुमप्रान्तेन सन्नह्यति ।
माधुर्यं मधुबिन्दुना रचयितुं क्षाराम्बुधेरीहते
मूर्खान् प्रतिनेतुमिच्छति बलात्सूक्तैः सुधास्यन्दिभिः ॥

22. Verses from the *Rāmāyaṇa* frequently quoted on this behalf are 1.1.77-78, 1.2.30-31, 1.2.34, etc.

23. Printed in the edition of the *Rāmāyaṇa* by Shivram Sharma Vasistha 1957.

24. Here quoted according to the edition by Bailey and Gombrich (2005, 30). The southern recension of the text with Sanskrit commentary and variant readings was edited by Kosambi (1946, 3-4).

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A wild elephant, with a render lotus thread
He attempts to restrain.
A diamond, with the edge of the silk flower
He equips himself to split.
The saline ocean, with a drop of honey
He desires to make sweet.
So is he who seeks ardently to guide fools
With wise sayings dripping with ambrosia.[25]

This as well as the other pointed and poetically embellished "wise sayings" (*sūkta*) from Bhartṛhari's collections of around a hundred verses (*śataka*) on passion (*śṛṅgāra*), politics (*nīti*), and disenchantment (*vairāgya*) each is itself a striking example of how insight may be expressed in the garb of poetry. The poet's resentment may in part be explained by his view on man to whom literature should be indispensable. For, "he is really a brute without tail and horns, who lives without literature, music, and the arts" (साहित्यसङ्गीतकलाविहीनः साक्षात् पशुः पुच्छविषाणहीनः), as it is said in a verse, that is sometimes also ascribed to Bhartṛhari.[26]

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NEMIDŪTA OF VIKRAMA : AN EXHAUSTIVE CRITIQUE

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Abstract: The antiquity of drafting the services of a messenger to convey message to one's dear one goes back to the time of the *Ṛgveda* itself. It was, however, with Kālidāsa's. *Meghadūta* that the *dūtakāvya* class of lyric poetry originated, which, for its many virtues evoked wide following down the years assuming in the process fresh contours and character. The *Nemidūta* of Vikrama holds a notable place in the galaxy of the Jainistic poems written by way of *Samasyāpūrti.* Vikrama has picked up the last (fourth) quarters of the *Meghadūta* verses conjoing them with the three feet of his own composition in the corresponding verses of his poem and thereby giving them a cohesive form. He has resorted to several devices to smoothen the *Samasyās* with the contents and spirit of his verses. More often than not it has been done by an ingenious interpretation and / or resolution of the phrases in the original. And aberrations apart he has broadly succeeded in the demanding exercise.

Far from being a messenger himself as implied by the title of the poem- *Nemidūta*, Nemi at best may be taken to be the recipient of the message, though both the message and messenger are mysteriously absent in the poem. The expression of Rājīmatī's agony (*ādhiḥ*) may willy-nilly be treated as a counterpart of the message. Whatever its form the message in the poem undergoes happy sublimation, transporting Rājīmatī to the divine abode where she experiences the 'bliss' that she had been aspiring for in a different garb.

The rigours of the *Samasyāpūrti* apart there is not much flamboyant about the *Nemidūta*. With time honoured trappines it makes a worthy poem, its infirmities notwithstanding.

Key Words: *Meghadūta Samasyā, Samasyāpūrti, Dūtakāvya*, Dvārakā, Raivataka, Willy-nilly, Spiritual bliss, Śivapurī, Abstruse, Sublimation.

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The phenomenal advances in the field of tele-communication in the recent years might have demolished the time. Work concept of the Time and Space, and elbowed out the traditional means of communication, the humble messenger, be it the postman or any other individual, still retains his relevance. If it is so in the sophisticated scientific age, his significance in transmitting the message in the primitive society with scant and improvised means of communication, if any, can hardly be over emphasized. It is a measure of the esteem his function commanded in the ancient society that poets of substantial worth sought to glorify it in their writings since quite an early time, which subsequently settled as an independent genre of literature, popularly known as Messanger-poems, the *dūtakāvyas*. Kālidāsa was doubtless the first classical poet to exploit the potency of the device to its full measure. And of all the objects he opted for the cloud, a mere conglomeration of smoke, light, water and wind (*dhūma-jyotiḥ-salila-marutāṁ-sannipātaḥ*), to carry Yakṣa's message to his spouse in the far off Alakā in the Himalayas. The choice of the queer medium evoked sharp rebuke from eminent critics but Kālidāsa sought to justify it on the ground that to a love-sick person, with his discerning faculty impaired by the agony of separation, any object, animate or inanimate, was good enough to convey his message of love to the intended person (*kāmārtā hi prakṛtikṛpaṇāś cetanacetaneṣu*). According to Mallinātha Kālidāsa was inspired to write the *Meghadūta* by Rama's message conveyed to Sītā (in Rāvaṇa's captivity by Hanumān, as it is recorded in the *Vālmīki-Rāmāyaṇa*)[1]. And Kālidāsa seems to confirm it by his pointed allusion to Hanumān's interaction with Sītā in the Aśokavāṭikā.[2] However, the concept of sending a messenger to a distant or not-so-distant place had settled as a worthy device in the Veda itself. Apart from Agni, who bears the proud sobriquet of *devadūta* (god's messenger) and conveys the sacrificial offerings to the gods in the heaven, as abstract an object as night is employed to act as a *dūta* in the *Ṛgveda*. Śyāvāśva is said to have sent 'night' to communicate to the sage Dārbhya

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1. सीतां प्रति रामस्य हनुमत्संदेशं मनसि निधाय मेघसन्देशं कविः कृतवानित्याहुः । Mallināth's commentary on *Meghadūta*, 1.

2. इत्याख्याते पवनतनयं मैथिलीवोन्मुखी सा । *Meghadūta*, II. 40

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Rathavīti the message that as *mantradraṣṭā* (seer) now, he was entitiled to the hand of his comely daughter.[3]

Kālidāsa's *Meghadūta* represents the highest water mark in lyrical poetry. With its rich imagery, lucid expression, emotional surge and sonorous metre, the *Meghadūta* set a norm which the subsequent poets sought to realise with gusto. That resulted in the emergence of hundreds of *dūtakāvyas*, down the years, which settled down as a separate class of poetry. The later *dūtakāvyas* not only owe their genesis to Kālidāsa's masterpiece but are also heavily influenced by it instyle and imagery. However, with a few honourable exception they are not much of a match to it. More often than not they employ birds to carry the message. Some of the more daring poets did not hesitate in drafting the services of crows and dogs.[4]

A new dimension was added to the *dūtakāvya*-tradition by the poems that employ abstract objects like *śīla* (moral conduct), *cetas* (mind) and *chāyāpuruṣa* to act as message. These writings notwithstanding their nomenclature, are intended to set forth philosophical doctrines or religious precepts through the winsome medium of poetry in an intelligible language. The pride of place among such poets is held by the Jainistic authors who made substantial contributions towards enriching the *dūtakāvyas* as well. With them also rests the credit for turning the *dūtakāvyas* into *vijñaptipatras* to seek the blessings of the saints and pontiffs of the respective orders, stationed at distant places, expressing in the process their deferential regards for them. The *Indudūta* of Vinayavijaya Gaṇi wherein the pupil-poet requests through moon his teacher, living at the time at Surat to be kind to him so that he may attain emancipation brilliantly illustrates the phenomenon. The Jainistic authors have also been instrumental in imparting new horizon to the tradition by composing the *dūtakāvyas* by way of *Samasyāpūrti*, picking up one quarter (mostly the fourth) from the *Meghadūta* and conjoining with three lines of their own in the corresponding stanza. The *Nemidūta* (Vikrama), *Śīladūta*

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3. एतं मे स्तोममूर्म्ये दाभ्र्याय परा वह । गिरो देवि रथीरिव ॥
उत मे वोचतादिति सूतसोमे रथवीतौ । न कामो अप वेति मे ॥
एष क्षेति रथवीतिर्मघवा गोमतीरनु । पर्वतेष्वपश्रितः ॥ *Ṛgveda* V. 61. 17-19

4. *Kākadūta* of Gauragopāla Śiromaṇi, *Sunakdūta* of K. B. Krishnamurti.

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(Caritrasundara Gaṇi) and *Meghadūtā-samasyā-lekha* (Meghavijaya Gaṇi) are written in this style. Jinasena's *Pārśvanāthābhyudaya* goes to the extent of absorbing the entire text of the *Meghadūta* in its ambiguity while most of the *dūtakāvyas* are dominated by *Śṛṅgāra* / Pathos, it is Quietitude, the *Śāntarasa* that emerges as the principal sentiment in the Jainistic poems. And that amounts to another contribution of the Jain poets to the tradition.

As the *dūtakāvyas* caught the imagination of the people and gained wide currency, the authors felt bold to make them serve extraneous purposes, distinct from what they were originally meant to serve. Thus the *Padāṅkadūta* of Srikrishna Sarvabhauma performs the rare feat of using the *Nyāyaparibhāṣās* for conveying poetic concepts. The *Mudgaradūta*, on the other hand pours scorn on the evils that be set the contemporary Hindu Society. The *Vāṅmaṇḍanaguṇadūta* is intended to win for the author the patronage of King Bhīmasena through his 'poetic excellence', sent as a messenger to him.

While in the majority of poems it's the lover's message that the *dūta* carries, some of the *dūtakāvyas* seek to reverse the role of the messenger. It is the love-lorn lady in them that drafts him to convey the message to her lover living far away from her. The *Candradūta* of Vinayaprabhu and *Haṁsasandeśa* of Pūrṇasarsvatī exemplify the phenomenon.

Though now reduced to a trickle, the tradition has not died out completely. Of the contemporary poems, the *Dakṣiṇāniladūta* of Bhola Shankar Vyas and the *Bhāratasandeśa* of Shiv Prasad Bhardwaj merit notice because of their poetic qualities.

The *Nemidūta* of Vikrama forms an important link in the long chain of the *dūtakāvyas*. The author had a rich and varied tradition to drawn upon which he did with a measure of skill. The *Nemidūta* is written by way of *Samasyāpūrti* of the *Meghadūta*, the way for which had been paved by earlier stalwarts like Jinasena. Not unlike some of his predecessors in the literary game he picked up the fourth foot of the corresponding stanzas of the *Meghadūta* and blended it with the three of his own, in a manner that it, in his view, harmonised with the contents of the verse in question. He has not been fastidious about the genuineness of Kālidāsa's text. Apart from the stanzas universally accepted an authentic, he has

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no qualms in drawing upon the verses that are visibly spurious. The approach has served to swell the number of verses in the *Nemidūta* to 125 followed by a stanza that stands aloof underscoring his indebtedness to Kālidāsa, and the name his father.

It brooks no repetition that the *Nemidūta* owes its genesis to the *Samasyās* drawn from the *Meghadūta* the essence of *Samasyāpūrti* lies in the ease with which it mingles with the borrowing author's text. In view of the difference in the contents and spirit of the two poems, it is doubtless a demanding task. Vikrama has been happily equal to the strenuous exercise involved in the *Samasyāpūrti.* He has resorted to several devices to smoothen the *Samasyā* with the corresponding verses in his poem. More often than not it has been done with an ingenious interpretation and /or resolution of the phrases in the original. The very first *samasyā* the fourth foot of the *Meghaduta* (I.1), स्निग्धच्छायातरुषु वसतिं रामगिर्याश्रमेषु, is hard to reconcile with the context in the *Nemidūta*. As Nemi was absorbed in the austerities on the Raivataka mount, he could not have taken up abode in the hermitages on the Rāmagiri. The author has obviated the difficulty by treating Rāma as an adjective meaning charming, lovely, *rāmoramaṇiyaḥ* as the commentator puts it. With *giri* denoting the Raivataka (Ujjayanta) *giri*, the line means : 'Nemi took up abode in the hermitages of the winsome Raivataka mount'. सम्पत्स्यन्ते कतिपयदिनस्थायिहंसा दशार्णाः (XXV) is too refractory a *samasyā* to accord with the contents of the verse. Rājīmatī warns Nemi that in case he choose to stay put on the mount, his parents along with their retinue would be reduced to the miserable of the ponds (*toyāśayaḥ*) in the scorching summer. The compound *katipayadinasthāyihaṁsāḥ* may somehow be constant with toyāśayā, it is hardly amenable to a coherent interpretation that may bring out the dire predicament of the old parents and their entourage. Equally deterring is the pithy *daśārṇāḥ*. The author has strain hard to extort something worthwhile from them. The words *haṁsa* and *ṛṇa* in the respective phrases have been stretched to mean 'soul' and 'vital' air respectively. If he does not return home, the folk there would have their soul leaving them ere long, followed by the ten vital airs. In view of its distinct connotation in Kālidāsa's text the *Samasyā* न ध्यास्यन्ति व्यपगतशुचस्त्वामपि प्रेक्ष्य हंसाः is at add with the description of Nemi's (supposed) entry into Dvārika to the delight of the people as set forth in verse 83. While in the original the adjectival phrase

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vyāpagataśucaḥ qualifies *haṁsāḥ*, the swans who are so happy in the heavenly ambience of the tank in Yakṣa's house that they do not even think of departing from it, the onset of the rainy season notwithstanding : in Vikrama's poem it serves as an attribute to paurāḥ in the preceding line and thereby means to highlight the joy of the people on meeting Nemi after long. And joining the gerund for *prekṣya* with haṁsāḥ, the author has turned the two separate words into a compound which in the new garb, forms an adjective to śāradīnāḥ śriyaḥ (शारदीनाःश्रियः) in the third quarter, and comes to assume the role of a *Bahuvrihi Samāsa*. The beauty of the winter is heightened beyond measure by the lovely swans warbling in asymphony. Contrary to this phonemenon of joining two distinct words into a (forced) compound, a split of sorts of the compound is witnessed in तोयोत्सर्गस्तनितमुखरो मा स्म भूर्विक्लवास्ताः (41), which is otherwise difficult to harmonise with the contents of the verse. Since Nemiwhom the compound *toyotsargastanitamukharah* qualifies, could neither rain nor thunder, as does the cloud in the origin it has been broken up in two independent units *toyotsarga* and *stanitamukharaḥ*. Conjoined with *kṛtaśrī* immediately precedingit in the third foot, *toyotsarga*forms a new compound *kṛtaśrītoyotsargaḥ*. As an attribute to Nemi, it serves to bring into focus his phenomenal generosity. 'He showered water in the form of riches on the suppliant women that had flocked to see him'. Left to itself *stanitamukharaḥ* would have to be dissolve as *stanitamivmukharaḥ*. 'Avoid frightending them with thunder-like harsh noise of the chariator on the rocky path'. Similar splitting of the text of the *Samasyā* has been done in पात्रीकुर्वन्दशपुरवधूनेत्रकौतूहलानाम् (51). *Megha* in the *Meghadūta* is urged to make himself an object of the curiousity of the women of Daśapura. As the town of Daśapura has no locus standing in the description of the route of 'Nemi's return', the author has sought to straighten the expression with a measure of ingenuity. The word *daśa* has been detached from phrase and tagged on to *digvibhāgān*. As the lofty royal houses of the *Paura* town touch the sky, the women folk there beheld the ten quarters in wonderment.

It is, however, hair-spliting that has gone in dealingwith शान्तोद्वेगस्तिमितनयनं दृष्टभक्तिर्भवान्या (40) that could have been hardly absorbed in a poem addressed to a Jain pontiff. In the *Meghadūta* the cloud is intently beheld by Bhavānī as a potential substitute of the elephant-hid that Lord Siva is wont to don in the

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ceremonial dance. But it seems to sit pretty aloof in the verse, hard amenable to its contents. Vikrama had to struggle hard to straighten the phrase *dṛṣṭabhaktirbhavānyā*. Taking *bhaktiḥ* as a synonym of *vichhittiḥi* (beauty, splendour), has made the controversial compound *dṛṣṭabhaktito* serve as an attribute of *varagṛhatatiḥ* in the first quarter. The splendour of the palatial houses was seen by the people with a sense of amazement. And to bring *bhavānyā* in tune with his writing, he has virtually lapsed into a breath taking exercise. To Vikrama it is not the Instrumental singular form of *bhavani*, but a combine of two distinct words *bhavan* and *yā*. The pronoun *yā* stands for the noun *varagṛhatatiḥ*. *Bhavān* in his view, refers to both Nemi and *vyomamārga* while qualifying Nemi, it is as a Nominative singular form of *bhavat* means bright refulgent (भातीति भवान्) but as an attribute of *vyomamārgaḥ* it is a *Taddhita* form of भ (star) with the possessive suffix *matup*, meaning 'full of stars' (नक्षत्रवान्)[5]. Howsoever frustrating this is only way that could make it yield a coherent sense in the situation.

The other device of the author to adopt the *Samasyā* to context serves its purpose well. The line स्नेहव्यक्तिश्चिरविरहजं मुञ्चतो बाष्पमुष्णम् (Megha. I.12) is intended in Kālidāsa's poem to manifest Rāmagiri's affection for the cloud, from whom has to suffer long separation. The corresponding verse in the *Nemidūta* (12) is so framed that it would manifest Nemi's love for his companions, Kṛṣṇa and others, in case he returns to Dvārikā in response to Rājīmatī's pleadings. The poet's ingenuity in casting the famed line राशीभूतः प्रतिदिनमिव त्र्यम्बकस्याट्टहासः (Megha, I.60) into his mould merits esteem. To be surprised it is intended to highlight the endless expanse of snow on the Himalayas. Since the *Nemidūta* describes the route from the Raivataka to Dvārikā, it was simply impossible to encounter heaps of snow anywhere *enroute*. It is the mass of white rays of the glittering mansions shooting up in the sky that has been conjured up as a substitute of the Himalayan snow and is visualized as a heap of the boisterous laughter of Śiva raised in all directions - *pratidiśam* (62). Admirable again is the ingenuity in substituting the dark cloud by the Jambu trees laden with a rich crop of fruits to respond effectively to the simile

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5. दृष्टभक्तिर्दृष्टा भक्तिर्विच्छित्तिर्यस्यां सा गणकृतमनित्यमिति न्यायात पुंवद्भावः भवान् भातीति भवान्, भाक दीप्तौ भातेऽवतुरिति डिद्वत प्रत्ययः । अत्र भवानिति विशेषण व्योममार्गस्य वा संयोज्य, स भवान् नक्षत्रवानिति तात्पर्यार्थः । *Ṭīkā* on *Nemidūta*, verse 40.

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inherent in शोभां शुभ्रत्रिनयनवृषोत्खातपङ्कोपमेयाम् (Megha, I.54). While it is the cloud perched on the snowy peak of the Himalayas that inspires comparison with the mud thrown up on itself by Śambhu's white bull in the *Meghadūta*, in Vikrama's poem it is the cluster of dark Jambu trees that serves as the subjects of comparison *upameya*.

There are however, certain *Samasyās*, picked up in the *Nemidūta*, that do not glue with the contents and or spirit of the corresponding verses. Rājimatī impresses upon Nemi on verse Twenty One that the Yādava lords were all regards for him as he graced the assembly hall in the metropolis, but none of them shows himself here on the secluded hill. The somewhat sarcastic querry following the contention, रिक्तः सर्वो भवति हि लघुः पूर्णता गौरवाय leaves one cold, rather, surprised. It does not accord with the phenomenon pertinently highlighted in the preceding three feet. There is neither *riktatā* nor *pūrṇatā* that occasioned the proposition, unless it is presumed, rather unreasonably, that the assembly-hall represented *pūrṇatā* and the seclusion of the mount symbolizes *riktatā*. The *Samasyā* कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे (3) runs counter to the spirit of the verse. Nemi, as averred therein, was absorbed in the bliss of tranquility, far apart from the snares of the wordly life. To talk of him as *kaṇṭhāśleṣapraṇayī*, eager for an embrace, is absurd, is say the least.

Some of the excerpts (*samasyās*) from the *Meghadūta* a however, retained intact in Vikrama's poem. With no reshuffling or strained interpretation of the text. The number of such *samasyās* is not small.

Vikrama, the author of the *Nemidūta*, is a mysterious figure. He was son of Sāṅgaṇa, is all that we know of him, though the father's name has a variant in Jhāñjhaṇa in some of the codices of the poem.[6] Vikrama is believed to have been a minister (*mantrin*) of some unknown ruler. It is pertinent to remember that he is designated as *mantrin* only in the Ajmer Ms. However, knowledgeable Jainistic sociologists tell us that far from being indicative of his ministerial status, the word *mantrin* was an epithet of Vikrama. Which the rich merchants of Gujarat assumed

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6. साङ्गणस्याङ्गजन्मा । *Nemidūta*, 126.
Nemidūta, ed. Vinay Sagar, Kota, 1958, Introduction (*Do Śabda*), p.2.

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because of their phenomenal wealth.[7] Vikrama's date is uncertain. He might have lived in the later half of the fourteenth century, before V.S.1472 (= 1415 A.D.) the year in which the earliest known manuscript of his poem preserved at Ajmer, with one Ḍhaḍḍhāji, is dated.[8]

The *Nemidūta* in its present form, stands in an unenviable position. The name of the poem itself sees to be a misnomer. From the title it bears, it appears that Nemi himself acted as a messenger in the poem. In the existing format of the *Nemidūta* he may at best be taken to be the destination of the message, though the message and messenger both are conspicuous by their absence in the poem. The touching description of the pangs that Rājīmatī underwent after she was unkindly discarded by Nemi and the fervent pleading she made to him to return to the wordly life so that they might have the best of the bliss of the conjugal life, are surely directed to the *Yogi* on the hill but it would be preposterous to rate it as a message. Her friends pleadings with Nemi on her behalf have a ring of message but they too have emanated from Rājīmatī's agony and her imapatience to have the vicinity of her Lord whom she had enconsed in her heart as a husband. But in the absence of the messenger and message in the poem, one is willy nilly driven to treat the expression of her agony (*ādhiḥ*) as a counterpart of the message, howsoever odd it may seen. In view of the intensity of the searing agony of separation voiced in the poem, it as suggested by N.R. Premi should better have been Christened as *Rājīmatī-Vipralambha* or *Rājīmatī-Vilāpa*. Verses 124 and 125 stand in splendid isolation, distinct from the tenor genius of the poem. They however represent the Culmination of all that preceds them. The so-called message appears to bear fruit. Nemi makes the woman, he had ruthlessly discarded his spouse (*sahacarī*), albeit spiritual (*yogāt*), not mundane. And he transports her to the highest abode (*Śivapurī*) so that she realizes the bliss. She had been aspiring for in a different garb.

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7. *Ibid.*, p.3.

8. इति मन्त्रिविक्रमविरचितं नेमिदूताभिधानं काव्यं समाप्तं । ....सं.१४७२ वर्षे श्रावण शुल्क (= शुक्ल) ६॥ श्री ॥ *Ibid.*, p. 4.

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Unlike the *Meghadūta*, the *Nemidūta* is not divide into two parts, the *pūrva* and *uttara*. It is comprised of a running text of 126 verses though subtle division therein are not hard to detect. Verses 1 to 67 form one segment 68 to 123 seem to represent the *Uttaramegha* in a different guise, verses 124-125, though different in tenor, make another segment of sorts the concluding verse(126) autobiographic in spirit, stands aloof though closely germane to the poem. Segment One (1-67) besides the preliminaries describes at some length the route from the mount Raivataka to the Yadava-metropolis Dvārikā that Nemi would take in case he decides to return home. As in the *Meghadūta* the description of the route is enlivened by happy depiction of the natural phenomenon that lends charm to the down-to-earth description. The so called message is Nemi, conveyed by Rājīmatī's friend forms the heart of the second segment. The message is preceded by a lovely sketch of Dvārikā.The graphic description of the metropolis and the contents of the message bear close resemblance with the corresponding description in the *Uttaramegha*. The tiny segment comprised of mere two verses though as good as an appendage, marks the sublimation of the carnal to the spiritual. The abruptness with which it occurred is amazing and strains belief. Besides the format the *Nemidūta* is indebted to the *Meghadūta* for its language and style. The *Samasyāpūrti* may be a worthy game for a well-equipped poet, it abridges his freedom and puts a severe strain on his mind to operate in the pre-determined groove. The author willy-nilly has to fall back on the original to sustain the rhythm of the poem. This is precisely what the author of the *Nemidūta* did.

In his zeal to give it a sectarian colouring, Vikrama has evidently overshot the poem. The authentic text of the *Meghadūta* ends with Yakṣa's blessings to the cloud : मा भूदेवं क्षणमपि च ते विद्युता विप्रयोगः (II.55). The *Nemidūta* too should have ended with the *Sakhi's* (friends) final call to Nemi to return to his kingdom (*prāpya rājyam*) and enter into union with the desolate princess. But the author has blunted the sting of the *virahakāvya* by making Nemi instead enter into a spiritual 'wedlock' and transport her to an abode she had never visualized.

Though a *dūtakāvya,* the *Nemidūta* is notable for the perceptive description of the beauties of nature in its various forms. Such is the genius of the *Meghadūta* and some of the poems inspired by it that the description of man and nature in them is

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so closely interlinked that it is rather impossible to separate the two. This is what distinguishes the depiction of nature in the *Nemidūta*. Though conditioned by the harsh requirements of the *Samasyāpūrtis*, the *Prakṛti-citraṇa* in the poem adheres to the traditional norms. It varies from the natural to the ornate description of the phenomenon and is a addedly enlivened by a personification thereof. The pleasure-hill of the Yādavas (66), the wonderous function of the Kalpatree (79), the nocturnal route of the *abhisārikās* (80) etc. are drawn in their natural form. The ornate description is exemplified, besides others by the brilliant sketch of the river Bhadra, which by it spotless waves, stirred by the morning breeze, scotts at the glory of Rantideva (49). The nature, as drawn in the *Nemidūta* also serves as an inflaming agent. With its maddening ambience the rainy season sharpens the pangs of the separated women (8) and prompts the wayfarers to reach their home ere long (20). The genius of the different seasons is brought into relief in the accordant style.

As depicted in the poem the nature is at its best when invested with human character. It then ceases to be a lifeless entity and conducts itself as well as a human being. The clouds shed tears over Nemi's indifference to the frail princess (88), the peacocks accord a warm welcome (to Nemi) in a winsome voice (48) and the Śiprāvāta, like a full-blooded lover, disrobes the harlots and enjoys himself with them in the bowers with abandon (33).

The *Nemidūta* is dotted with some such description as the poeticians have prescribed to lend a poem variety and vibrance. Besides the conventional phenomena like mounts, rivers, ponds, town, such winsome subjects as dance, music, boozing, monkeys etc. have also evoked brief and precise sketches. The innocent frolics and sensivities of the fawns as drawn in the poem are heart-warming.

मुक्तातङ्कास्तव यदुविभो ! जिह्वयाङ्गं लिहन्तः
सङ्क्रीडन्ते शिशव इव येऽङ्के समाधिस्थितस्य ।
सम्प्रत्येते पुरमभियतो विप्रयोगेण नेत्रैः
सारङ्गास्ते जललवमुचः सूचयिष्यन्ति मार्गम् ॥२२॥

The *Nemidūta* is essentially a sigh of an anguished heart. It is deeply imbued with *vipralambha* which because of its sharp sting verges on Pathos, the *Karuṇarasa*.

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Rājīmatī's repudiation in the prime of youth left a deep scar on her psyche. She is reduced to a physical and emotional wreek. The agony of separation has taken a heavy toll on her equipoise. The world seems to have ceased to exist for her. If it at all existed, it was forher deeply imbued with the darling of her heart, longing for whose vicinity she is reduced to a shadow of herself, shorn of innate cheer and charm.

आकांक्षन्त्या मृदुकरपरिष्वङ्गसौख्याति सख्याः
पश्यामुष्या मुखमनुदितं म्लानमस्मेरमश्रि ।
उद्यत्तापात्कुमुदमिव ते कैरविण्या वियोगा-
दिन्दोर्दैन्यं त्वदनुसरणक्लिष्टकान्तेर्बिभर्त्ति ॥६१॥
पश्यन्तौ त्वन्मयमिव जगन्मोहभावात्समग्रं
ध्यायन्ती त्वां मनसि निहितं तत्क्षणं तद्विरामे
मूर्तिं भित्तावपि च लिखितामीक्षितुं ते पुरस्ता-
दाकांक्षन्ती नयनसलिलोत्पीडरुद्धावकाशाम् ॥६२॥

Height of absorption of the lover's mind !

The joys of love and union are not happily lost in the midst of this tormenting agony. The princess herself is impatient to have the *Saṅgāmṛta* (nect a union) of her lord (*svāmin*). The hard-boiled love of Dvārikā meticulously ensure that the maximum is driven out of the nocturnal orgy.

रात्रौ यस्यामुपसखि भृशं गात्रसंङ्कोचभाजां
रागेणान्धैः शयनभुवनेषूल्लसद्दीपवत्सु ।
प्रेम्णा कान्तैरभिकुचयुगं हृद्यगन्धिर्वधूनां
ह्रीमूढानां भवति विफलः प्रेरितश्चूर्णमुष्टिः ॥७५॥

It is measure of the pervasive sweep of Kāma that even the lover of ocean closes his loss of river in a tight embrace and rains kisses on her face to no end.

यामालिंग्योपरमति पिबन्यन्मुखं न क्षणार्द्धं
लब्धास्वादो विपुलजघनां को विहातुं समर्थः ॥४५॥

It may well be rated as *śṛṅgārābhāsa* in the parlan of the poeticians but does not in any way fall short of *Śṛṅgāra* in intensity.

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A tinge of *Vātsalya* is seen in the expression of solicitude by Rājīmatī's mother, who does her utmost to relieve her distress (102-105). *Bhāva* emerges with effect from the worship of Mahādeva on the Gandhamādana, which invariably bestows the eternal status of *Gaṇa* on the devout.

यद्ध्यानेनापहृतदुरिता मानवाः पुण्यभाजः
सङ्कल्पन्ते स्थिरगणपदप्राप्तये श्रद्दधानाः ॥५९॥

The genius of the *Nemidūta* does not admit much of flamboyance. It is couched, by and large, in an intelligible language which is marked by flashes of Vaidarbhī. There is not much in it that may be called abstruse. The application of *Anuprāsa* imparts a modicum of rhythm to the expression. But for a couple of exceptions, long compounds have been meticulously shunned. Some of the verses doubtless have feet that constitute one single compound : भास्वद्भास्वः मणिमयबृहत्तुङ्ग शृङ्गाग्रसंस्थाः । (५६) कर्णाम्भोजोपगतमधुकृत्सम्भ्रमोद्यद्विलासैः । (२९)

The ease that breaths through a number of verses is simply disarming. Diaphanous expression reaches its acme in quite a few of them which deservedly merit notice.

यस्यां पुष्पोपचयममलं भूषणं सीधु हृद्यं
गन्धद्रव्यं वसननिवहं सूक्ष्ममिच्छानुकूलम् ।
न्यस्तः प्रीत्या त्रिदशपतिना वासुदेवस्य वेश्म-
न्येकः सूते सकलमबलामण्डनं कल्पवृक्षः ॥७९॥

There are however certain expressions in the poem that are laboured rather arbitrary and untenable. It requires considerable ingenuity to divine their precise significance and import in the given context. A part of obscurity stems from the incompatibility of some of the phrases in the *Samasyā* borrowed from Kālidāsa. *Parādhiḥ Vṛttiḥ* (8) and Rasike (92), for instance, defy coherent interpretation in the context in which they occur. Since they refer to Rājīmatī they can hardly be taken in the sense that they convey in the original. The princess was not *parādhīna vṛttiḥ* nor was she *rasikā* in the unhappy predicament in which she was placed. The commentator, Guṇavinaya struggled hard to harmonise them with the spirit of the respective verses. That led him to render and *parādhinā vṛttih* and *rasike* as *daivaparatantraḥ* and *guṇavati*, which, though evident fanciful, are not out of joint with the context.

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The line दैवज्ञान् वा नयति निपुणान् स्म क्षणं भाषयन्ती । (94) poses quite some difficulty in resolving it convincingly. The phrase *daivajñāna bhāṣayantī* means that princess made the astrologers to speak, while the fact was that she herself had spoken to them / consulted them as to how long was she destined to suffer the pangs of separation from her lord.Obviously *bhāṣayantī* has been used for *bhāṣamāṇā* here. And *kṣaṇam* and in *kṣaṇam nayati*, far from being a tiny unit of time, denotes here time in general, Rājīmatī resorted to many a device to while away the dolorous time of separation, seeking the astrologer's opinion on her future being one of them. It was thus that she spent the hard time, *kṣaṇam*.

By replacing Caṇḍi by Bhīru and joining the latter with *sādṛśyam* in a compound, which are otherwise two separate words in Kālidāsa's text हन्तैकस्थं क्वचिदपि न ते भीरुसादृश्यमस्ति (III), the author has virtually stirred a hornets nest. The compound serves as an attribute (viśeṣaṇa) to *vṛndam guṇānām* occurring in the third quarter of the verse. It is almost impossible to make out something same from the expression. The way the commentator has juggled up with it, leaves one breathless. Says he; गुणवृन्दं भीरु इव अन्यदपि यत् किल भीरुवृन्दं भवति तदपि न क्वचिदेकत्र प्राप्यत इति । अत्र लुप्तोपमा । किं भूतं गुणवृन्दं? सादृश्यं सयालक्ष्म्या दृश्यं दर्शनीयम् । In plain English it means: the host of your, qualities, distinguished by splendour, like the pack of timids, does not exist together in one palce. Qaint comparison and quainter hair-splitting!

The author has made a judicious use of some of the figures of speech in the *Nemidūta* to lend clarity and force to the expression. *Arthāntaranyāsa* and *Utprekṣā* have been employed with a measure of tenacity and may well be rated as the author's favourite *alaṁkāras*. It is however to be noted that they have been occasioned on the poem, almost invariably, by Kālidāsa's lines picked up from the corresponding stanzas. It is seldom that they stand on their own. Alliteration serves to impart a pleasing rhythm to the expression : वन्याहारा घृतमुनिजनाऽऽचाराः सदाराः (१३), राज्यं प्राज्यं प्रणयमखिलं पालयन् बन्धुवर्गम् (२३) Besides these major *Alaṁkāras*, *Śleṣa* (25, 40), *Rūpaka* (41,54 etc.), *Upamā* (33,99), *Atiśayokti* (40), *Smaraṇa* (84), *Virodhābhāsa* (53), *Viṣama Pratyanīka* (114) etc. also have been instrumental in strengthening the expression. The unhappy state of the princess is tellingly highlighted by the use of *Pratyanīka* in the verse that follows:

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मन्त्राथेन ध्रुवमवजितो रूपलक्ष्म्या तपोभि-
स्तद्वैरान्मामिषुभिरबलां हन्त्यशक्तो मनोभूः ॥११४॥

Guṇavinaya's *Vṛtti* is the only commentary on the *Nemidūta* that is known so far. In the commentary on verse fourteen, he refers to an *avacūrṇī* which might have been an earlier gloss on the poem. Guṇavinaya's *Vṛtti* is helpful only to an extent in resolving the text. Instead of following the *anvayamukhapaddhati*, he has resorted to the trite device of the lesser commentators in dealing with the text. He first interprets the main clause of the verse, and then takes up the respective qualifying clauses each of them prefixed with the accordant form of *kiṁbhūta*. It strains the reader and at places leads to confusion. What is worse the commentary is hardly helpful in bringing out the import of tough and obscure phrases. He is content to give their equivalents without caring to bare their intended significance. He mysteriously lapses into silence when he is expected to be vocal. The *Vṛtti* leaves one cold.

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NO TANTRIC IS AN ISLAND: TEXTUAL AUTHORITY IN LAKṢMĪDHARA'S *SAUNDARYALAHARĪ* COMMENTARY

Tarinee Awasthi*

Abstract: One of the most important commentators on the *Saundaryalaharī* (a poem in praise of the goddess identified with Śrī Lalitā Tripurasundarī who is at the centre of the Śrīvidyā tradition (along with her *mantra* and *yantra*), was sixteenth-century author Lakṣmīdhara). He is often considered a *'vaidika Tāntrika'*, and it is usually his opinions on the sectarian divide within Śrīvidyā that receive greatest attention.

In this paper, I discuss Lakṣmīdhara's commentary on certain verses in the first part of the *Saundaryalaharī* which demonstrate his positions with reference to Vedic hermeneutics, textual authority and sources of religious 'efficacy' in a text. The attempt is to locate these instances in terms of the ideas in Mīmāṃsā or Vedānta which constitute the backdrop of his positions.

Locating Lakṣmīdhara within the intellectual milieu of his time can facilitate a better understanding of a) *Tantric* engagement with the broader Sanskrit academe; b) how *Tāntrika vaidikas* read the Veda when they were reading it in Tantric contexts; c) the similarities and differences amongst *vaidika Tāntrikas* regarding their attitudes towards 'canon', and the extent to which that was influenced by the changes in ideas of canonicity taking place amongst Sanskritic intellectuals in second millennium India more generally; and d) what it is that actually sets these texts apart from their non-Tantric counterparts.

Key Words: Intellectual history, Tantra, *Śrīvidyā*, Mīmāṃsā, Vedānta, textual authority.

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Introduction

Lakṣmīdhara, the sixteenth-century commentator on the *Saundaryalaharī* (hereafter, SL), (a poem in praise of the mother goddess traditionally attributed to Śaṅkarācārya) has often been recognised as an influential intellectual-practitioner within the Śrīvidyā tradition, particularly amongst southern Indian practitioners and authors, as noted in the evidence cited by Brooks (Brooks 1992, xv) and in the references to him in later commentators on the *Saundaryalaharī* as well as later authors like the eighteenth-century Bhāskararāya. Two contemporary scholars to engage most seriously with him are Douglas Renfrew Brooks and Rajmani Tigunait (1997). Brooks uses Lakṣmīdhara to flesh out his category of the *'vaidika Tāntrika'* and understand Lakṣmīdhara's views on the distinction between two streams of Śrīvidyā, the *samaya* and the *kaula*. Tigunait has explored Lakṣmīdhara's commentary to better understand his concept of *śakti*, and has attempted a comparison with Abhinavagupta. More recently, Elaine Fisher (Fisher 2017) has discussed him in her work on early modern *Smārta* Śaivism, although he is not the primary focus of her work.

Tigunait as well as Brooks use the category of the *'vaidika tāntrika'* for Lakṣmīdhara (and Bhāskararāya). Brooks (whose definition Tigunait follows) defines them as 'Tantrics who identify themselves as part of the coherent and continuous legacy of Vedic tradition.' (1990, 4) Brooks's engagement with this category lies primarily in how it can be used to understand ritual and social beliefs and observances. As significant as his work is in that regard, an important aspect of the intellectual production of both *vaidika*s as well as *Tāntrikas*, particularly those who belonged to the intellectual elite as Lakṣmīdhara doubtless did, was to read texts, Tantras as well as the Veda.

This paper seeks to locate Lakṣmīdhara within the broader narrative which has attracted increasing attention in recent years around the development and shifts in notions of canon and textual authority in late precolonial India. I do this primarily by understanding his use of *śruti* passages in his commentary on the SL and by exploring Lakṣmīdhara's conception of textual authority. In doing this, I am interested particularly in the bases and limits of textual authority (authorship, unauthored status), and the notion of 'efficacy' as it may attach to a language, whether it is Lakṣmīdhara's own work or a phrase like 'May I be you'.

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This serves four purposes: one, it allows us to treat Tantric intellectuals as part of the broader narrative of Indian intellectual history. Two, we can explore not only what being *vaidika* did to their engagement with Tantra but also what *Tāntrika* did to their engagement with the Veda. Three, in understanding the thought of somebody who commented upon texts it is important to understand the way they understood such seemingly different textual corpora interacting with each other and fitting in to a broader picture beyond the fact that they were understood as being in a continuum. Finally, if we are to understand what is truly distinctive about such *vaidika Tāntrikas*, it is important to first pin down what they have in common with the broader intellectual milieu of which they were part. Only then can we productively single out that which sets them apart.

Perhaps the most influential conception of the 'canon' amongst Sanskrit intellectuals was developed within Mīmāṃsā, and at least one section of premodern authors writing about Tantric texts and practices were working with that broad conception, even as they worked their way through—and eventually, in important ways—out of it. The Mīmāṁsā category of *śruti*, the only proper 'evidence of things not seen', so to speak, was restricted by the capacity of the text to assist in sacrifice, and its non-human origin. By the turn of the millennium, the basic framework had been transformed to make room for divine authorship and an expanding corpus of texts, for instance in Yāmunācārya's *Āgamaprāmāṇyam,* where the defence of seemingly non-Vedic texts combined an argument about being lost *śruti* with an argument form divine authorship (Venkatkrishnan 2015, 85). Some *Śaivas*, from somewhat earlier, had already been arguing, perhaps more fundamentally, against the system, but even there, the response addressed the Mīmāṃsā system of reading and basing activity on the Veda (Schwartz 2012). Of course, the question of textual validity rose anew each time new traditions gained influence, or tried to argue themselves in new contexts. However, the broad framework in which this was negotiated persisted, accumulating the adjustments effected over centuries.

Lakṣmīdhara was writing while the most recent set of adjustments was being consolidated, particularly by his *Gauḍīya* contemporaries, as the work of his namesake from two centuries earlier, *Bhagavannāmakaumudī* was being adopted by them (Venkatkrishnan 2015, 69–70). While he does not attempt to

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systematically locate Tantras from his tradition within the Vedic corpus, his remarks on the validity of certain Tantras for certain people rather than others clarify his general position. Perhaps more interestingly, the interpretive principles brought to bear on Vedic passages he incorporates into his commentary demonstrate a more direct engagement with the exegetical systems where questions of validity have been worked out. Whereas the determination of practice from text must be unambiguous in Mīmāṃsā contexts, Lakṣmīdhara is much more willing to have practices connected with different systems extracted from the same set of texts (whether divinely or humanly authored), even as he delineates the practices of his own lineage.

Lakṣmīdhara refers to Pratāparudra Gajapati (r. 1497-1540) as his patron, and appears to have composed *nibandhas* (essays) pertaining to *smṛti*, literary matters, the *guru-mata* (the view of the preceptor) *Pātañjala Yoga*, and the *Mānavadharmaśāstra*[1]. He would have found himself in an interesting milieu; close contemporaries who were associated with the court of his patron wrote extensively on non-dualistic Vedānta (Majumdar 1969, 299), and he was a contemporary of Caitanya Mahāprabhu (who, at least according to some accounts, actually visited Pratāparudra at some point during the 1510s). He also references to the presiding deity of Purī, Jagannātha, referring to himself as a bee at the beautiful lotus feet of His locus, the Blue Mountain—*nīlagiri-sundara-caraṇāravinda-cañcarīka* (Śaṅkarācārya 2006b, II:302).

Lakṣmīdhara's only Tantra work to survive, and perhaps his best-known work, is his commentary on the SL, called the *Lakṣmīdharā* [LD]. The SL is a hundred-odd verses in praise of a form of the Divine Mother which has been identified

1. Lakṣmīdhara also states his expertise in various disciplines he would be expected to be familiar with; it does seem that he subtly differentiates his attitude towards these; the garlands of his speech are *ornamented* by the sayings of Śeṣa, *smell* the fragrance of the texts of Kaṇāda and Akṣapāda, have *tasted* the boldness of Kumārila's speech, expand *resplendent with* the weightier speeches of Prabhākara, are *fearless/without doubt* in the sayings of Śaṅkara, *bear out* the views of the Pāśupatas, and *count* the Sāṃkhya views (*Saundaryalaharī* I, I, 1-2). It appears that he might be suggesting different degrees of association with these schools.

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with Śrī Lalitā Tripurasundarī, and became important in the community of Her devotees. The *stotra* itself usually refers to Her as *devī* (divine; the shining one), *jananī* (progenitrix), *mātā* (mother), or *aruṇā* (the red-hued one). Lakṣmīdhara's is one of the earliest extant commentaries on the *stotra*, with Kaivalyāśrama's *Saubhāgyavardhinī* being the only one that does not refer to him[2].

The *Saudaryalaharī* is traditionally attributed to Śaṅkarācārya, but the claim has been countered in contemporary historically oriented scholarship. In any case, this was not under dispute for our commentator. Even so, although Lakṣmīdhara refers to Śaṅkara the Vedāntin in his opening verses, he does not feel the need to go to any pains to account for the inconsistency in Śaṅkara's writings as a Vedāntin and the *Saundaryalaharī*. The *Saundaryalaharī*, on Lakṣmīdhara's view, is not scripture, and its authority appears to draw mostly from its composition by Śaṅkarācārya, who 'knew the essence of the Samaya view' (*samaya-mata-tattva-vedin* (*Saundaryalaharī* 2). However, Lakṣmīdhara uses both *śruti* and Tantra passages to develop the points he uses to explain the verses. While he was likely familiar with various strategies to expand the category of the *śruti*, he is more concerned with being able to read specific *śruti* passages in ways that make sense for his system. In doing this, he demonstrates both his familiarity with as well as disregard for standard strategies for reading the Veda.

'The Fools Wander for Alms': What to do with *mantras*?

However, although Lakṣmīdhara seems to have little concern for the larger problematic of Śaṅkara's monism, he does offer is an interpretive strategy for *śruti* passages which reads them as conveying specific aspects of Śrīvidyā doctrine—with a verse he attributes to Śaṅkarācārya.

This comes up first in his commentary on the tenth verse of the SL, which refers to the flow of nectar from the Goddess's feet (*Saundaryalaharī*, 110). The first

2. Brooks (1992, 47n67) writes that contemporary practitioners hold that Kaivalyāśrama predates Lakṣmīdhara, but do so 'on unsubstantiated literary evidence and the absence of Kaivalya's mention of Lakṣmīdhara'. However, there may be reason to believe that although Lakṣmīdhara does not directly refer to him, he may have been aware of him and perhaps even responding to him (see below pp 11-12, in discussion on verse 22).

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part of Lakṣmīdhara's explanation is relatively tangential to our concerns here. He discusses the moon-disc in the head, which is accepted in 'all Yogas'. For *samayins*, he tells us, that is the *Śrīcakra*, also having sixteen digits. He then quotes Tantric authority for the idea that the *kuṇḍalinī* resides at the base of the spine, referring to the *Vāmakeśvara Mahātantra* in the *Bhairavayāmala*[3]. After invoking the authority of the Tantra, he turns to *śruti*[4], invoking a statement from *Taittirīya Brāhmaṇa* 3.12.3, which describes a foot which possesses splendour, is the doorway to some realm, and causes streams of nectar to flow. Lakṣmīdhara reads this as referring to the Goddess's foot in predictable ways, drawing attention to the correspondence of the rays here with the rays in the different parts of the *mantra* he discusses elsewhere.

However, Lakṣmīdhara is acutely aware of how unconventional this reading of the Vedic *mantra* is. He raises the potential objection that the *mantra* is to be used in the *apādhā iṣṭis* (see Dumont 1951), where it has a particular purpose—to bring to mind objects which have already been brought up in the context of a particular ritual observance—and in any case, the deity can only be the word in the dative ending (the phrase *caraṇāya svāhā* appears in *Taittirīya Brāhmaṇa* 3.12.4) and therefore, his proposed reading does not make sense (*Saundaryalaharī* 112). This objection refers to the Mīmāṃsā understanding of *mantra* and how it functions with reference to the ritual act and the deity. The basic position on *mantra,* delineated in *Mīmāṃsāsūtra* 1.2.31 onwards, establishes that *mantras* do not assist the sacrifice by mere utterance, but rather because of the meaning they convey (Sastri 1929, 150–51). Similarly, classical Mīmāṃsā do not believe that deities are real beings who grant results and towards whom the sacrifice is

3. The verses he quotes, are not available in the *Vāmakeśvara* (i.e., the *Nityāṣoḍaśikārṇava* and *Yoginīḥṛdaya*); Bhāskararāya does, however, refer to it as being from the *Bhairavayāmala-Tantra* and the *Bahurūpāṣṭaka-Tantra* in his commentary on *Lalitāsahasranāma* verse 225. It is likely that he may have got at least the reference to *Bhairavayāmala*.

4. While unsurprising, this reversal of the normal order of quotations is nonetheless remarkable. The tendency for authors is to normally quote the texts they find most authoritative first—*śruti* quotes, therefore, come first in, for instance, Vedānta works, followed by *smṛti* texts in order of authority.

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intended, but are rather subordinate elements of the sacrifice, which is directed towards the result (Apte 1933, 5:1652–53).

Lakṣmīdhara's response to this is slightly tongue in cheek—he says that to such people, Śaṅkarācārya says 'the fool wanders for alms abandoning cooked food'. He then clarifies that the foot in *caraṇāya svāhā* could only be the goddess's foot (Śaṅkarācārya 2006a, I:112)

Lakṣmīdhara is not telling us what to do with this *mantra*, or how the Goddess connects with the sacrifice (if at all), or even whether the sacrifice needs to be performed. He is simply telling us that the *Mīmāṃsaka* objection here is unnecessary nit-picking: there is an obvious meaning to the verse, and we are speaking of a foot that is so exalted—of course it must belong to the goddess. The point here is not to reject the use of Mīmāṃsā within its own sphere, but to simply render it redundant.

The other part of the problem—what set of exegetical principles fit for which section of the Veda—has been addressed by Śaṅkara famously in his commentary on the opening *sūtras* of his *Brahmasūtra*. Briefly, one of the problems with reading the Upaniṣadic statements as declarations about the nature of *brahman* on the *Mīmāṃsaka* view is that the Veda consists of *vidhi*, *arthavāda*, and *mantra*, each of which assists ritual activity in some way. That which does not possess a purpose with reference to activity becomes meaningless, and so, invalid. (*Brahmasūtram Śāṅkarabhāśyopetam* 1985, 10) This leads to the problem, for Śaṅkara, that the Upaniṣadic statements about *brahman* could also be seen as *arthavāda*, i.e., statements which have no necessary relationship with reality; or as subordinate to primary injunctions pertaining to *upāsana* etc. Śaṅkara's position is that liberation is not something that can be produced (because that would make it non-eternal), nor transformed or attained (*Brahmasūtram Śāṅkarabhāśyopetam* 1985, 17). One cannot do anything to liberation, making it impossible to read Upaniṣadic statements about *brahman* or self as subordinate to injunctions.

Of course, Śaṅkara would likely not go so far as to ask to read ritual portions of the Veda in the same way. This, however, is not as insurmountable a problem as it seems at first sight. If we were to step out of the world of the *Mīmāṃsakas*, passages of the Veda being used for purposes other than the immediate ritual have

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a long and rich history (see, for instance Patton 1997), and that is likely what Lakṣmīdhara is drawing upon. His exegetical practice here relies somewhat less on principle of textual analysis, and more on the agreement of wise persons, and practitioners (Śaṅkarācārya 2006a, I:112)—precisely what Mīmāṃsā is wary of—and is very different from the kind of principles evolved in either kind of Mīmāṃsā.

What is the force of the almost flippant half-verse attributed to Śaṅkara? Given the context hinted above, it could be a case of simply invoking his authority to buttress a position that is less-than-respectable in at least some circles. Although it appears that Lakṣmīdhara intends for it to be read as a quotation, it also possible that it was a floating verse that he expected the reader to recognise as not being Śaṅkara's, but rather as being in the spirit of what Śaṅkara would say to a person who raised such an objection. It seems that he intends it to mean that the Mīmāṃsaka way of arriving at the usage of the *mantra* via the *apūrva*[5] and the connection of the sacrificial act to that rather than simply recognizing the foot to belong to the Goddess, and by implication that the sacrificial act is unnecessarily complicated when the Goddess's foot can grant all things desired. He obviously thinks the connection of the passage with the sacrificial act is unnecessary, even though he does not clarify if he thinks it is actually mistaken. Of course, this is all done without undermining the efficacy, eternality, or unauthored nature of the Veda, which is the source of their authority in his comments here.

This is the first instance of Lakṣmīdhara using a Vedic passage in this way, but he does it quite consistently in verses that are central to Śrīvidyā doctrine. In the very next verse, which describes the *Śrīcakra*, he insists on accepting twenty-five elements, which are as attested in the Veda, collapsing the fifty-one in the *Vāyavya-saṃhitā* list into twenty-five so they correspond. The other Tantra-followed-by-Veda quotation is rather like the previous verse, where he first quotes a description of the *Śrīcakra*, and then says that the *śruti* (*Taittirīya-Āraṇyaka*), too, says, 'सतद्वाऽट्टारगमं ता । सहार्यं नगरं तव', which he reads as meaning that the

5. The intermediary postulated by Mīmāṃsakas which eventually leads to the result of sacrifice. Vedāntins do not accept this, and the refutal is in *Brahmasūtra* 3,2.38-41. 9

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elements from earth up to Maheśvara dissolve into the Goddess's city which consists of the *Śrīcakra*. Notably, he raises a possible alternative reading, saying 'some people explain [it] thus', going on to suggest and reject the possibility of this meaning that the *cakra* be drawn in the order of dissolution, which is only accepted universally among the *Kaulas* (Śaṅkarācārya 2006a, I:121). It is not clear if there was a real interlocutor here, as he seems to imply, or if he is just trying to cover all bases.

Lakṣmīdhara also refers to the *Aruṇopanisat* (which corresponds to a section of the *Taittirīya-Āraṇyaka*, see Sundaramoothy (1990)), and some verses which he attributes to the *Rudrayāmala*, both of which refer to the *pṛśni* sages. He offers an extensive reading of the passage, which gets into questions of actual practices which he reads as indicated in the passage, as well as the right to practice, and the relative undesirability of other kinds of worship. He reads the passage as addressed to those who worship light, exhorting them to be attentive and light the *svādhiṣṭhāna* fire. On one of the readings, the word '*soma*' is broken up into '*sa+umā*', or with Umā, and Lakṣmīdhara argues that it can refer to the moon because the goddess resides in the moon-disc in the *baindava-sthāna*. The sun is taken to refer to the one located between the *anāhata* and *viśuddhi cakras*. The addressees are understood as either having their afflictions of illusion burned up, or engaged in meditation at dawn. (Śaṅkarācārya 2006a, I:I 124). To compare, the word '*soma*' in the corresponding passage in the *Taittirīya-Āraṇyaka* is read by Sāyaṇa quite simply as the Vedic *Soma*, by drinking which the addressees are satiated (Mitra 1872, 168).

Sources of Textual Authority for Lakṣmīdhara

The question of the eligibility and canonicity gets addressed explicitly in the thirty-first verse of the *Saundaryalaharī*, which refers to the sixty-four Tantras which Śiva brought forth to 'fool the world', and the Goddess's own Tantra, which is independent. This verse afford Lakṣmīdhara the possibility of listing out all texts he considered Tantras and explicate his opinion on them. He lists them out as counted in the *Catuśśatī*; these Tantras are causes for the destruction of the world, because they are far from the *vaidika* path. He then goes on to describe

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exactly how each of them differs from the *vaidika* path, sometimes in toto and sometimes in part. However, there is an obvious problem, which Lakṣmīdhara raises: *all* of these were propounded by Śiva—why would he want to cheat anyone? Dismissing that possibility, he posits that the classification of Tantras is based on *adhikāra* (eligibility), in this case determined by caste. Interestingly, the choice of phrase to censure those who hold Śiva as having truly attempted to delude people is non-*Mīmāṃsaka*. (Śaṅkarācārya 2006a, I:I 268)

The Tantras, then, seem to derive their authority from their degree of accordance with the Veda (for the *traivarṇikas*) and the fact of having been uttered by Śiva. The Veda, he states elsewhere, draws its efficacy from being unauthored (Śaṅkarācārya 2006a, I:112).

Textual Efficacy: Grace (Un) Mistaken and the Limits of Texts

One other way in which Lakṣmīdhara understands textual efficacy comes up in his commentary on verse 22, which involves a pun: भवानि त्वं दासे मयि वितर दृष्टिं सकरुणां इति स्तोतुं वाञ्छन् कथयति भवानि त्वमिति यः । तदैव त्वं तस्मै दिशसि निजसायुज्यपदवीं मुकुन्दब्रह्मेन्द्रस्फुटमकुटनीराजितपदाम् (''Bhavāni! (You) Bestow a compassionate glance unto me, a servant'-- unto him who, desiring to pray to you thus, says '*bhavāni* [may I be] you', you immediately grant the status of being one with you, the feet of which [state] are irradiated with the bright crowns of Viṣṇu, Brahmā, and Indra.') (Śaṅkarācārya 2006a, I:210)

This is one place where it seems that Lakṣmīdhara is reading, and potentially warding against dangerous possibilities in, the *Saubhāgyavardhanī*. The *Saubhāgyavardhanī* says that the Goddess simply hears the similarity between the words uttered and the first person imperative (*bhavāni*) (Śaṅkarācārya 2006a, I:211). Lakṣmīdhara's emphasis, similar to his commentary on Śiva tricking the world, is that it is not a case of the goddess acting without thinking (*avimṛśyakāritvam*). How then does it work? In the statement *bhavāni tvam*, the devotee has uttered what is the basic structure of the *mahāvākya*[6]—the implied first person if one reads *bhavāni tvam* as 'May [I] be you' agrees with 'you'.

6. Identity statements in the Upaniṣads, such as *tat tvam asi* (That Thou Art).

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Since this bestows quicker results than other kinds of worship, the goddess grants the result. The secret, according to Lakṣmīdhara, is that just like fire burns just the same even if one touches it by accident, the *mahāvākya*, too, grants result even if it is uttered without such intent (Śaṅkarācārya 2006a, I:210).

There are two aspects to Lakṣmīdhara's commentary on this. The first is the understanding of how a *mahāvākya* functions linguistically; or more pertinently, how the Goddess knows it to be a *mahāvākya*. The other part of the problem is *how* such a statement becomes efficacious. The Goddess identifies the statements as a *mahāvākya* based on the co-referentiality[7]. As to its efficacy, Lakṣmīdhara offers us two related answers: the *mahāvākya* grants fruit regardless of expressive intent, *and* it is the Goddess who ultimately grants that fruit. Here, Lakṣmīdhara is also making a statement about the efficacy of even the barest minimum that would constitute a Vedantic *mahāvākya*, even if it is not constituted of unauthored *śruti* words.

On matters of just how texts motivate practice, Lakṣmīdhara's position becomes clearest when he is describing the distinctions between *Kaula* and *Samaya* practice.[8] Although Lakṣmīdhara understands himself as a *Samayin*, and refers to Śaṅkarācārya as somebody knowledgeable in the *Samaya* view, he has no problem in interpreting verses of the *Saundaryalaharī* as conveying the *Samaya* as well as *Kaula* perspective, either at once, or consecutively—indeed, except for his commentary on the thirty-first verse, he never seems to censure the *Kaulas*, rather holding them to simply be a different set of people with different practices. The first explication of Lakṣmīdhara's position on practice appears in his commentary on the eighth verse, which describes a particular meditation on the goddess, which is enjoyed by 'some fortunate ones' (*Saundaryalaharī*, 92).

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7. The historical development of the *mahāvākya*, its roots in both Mīmāṃsā as well as the problem of the way Upanisadic statements work, has been traced by Uskokov (2018).

8. Lakṣmīdhara is likely the first person to articulate a clear-cut demarcation between the Kaula and Samaya systems. See Tigunait (1997, 48-52) for a detailed discussion and assessment of Lakṣmīdhara's delineation of the distinctions. See Fisher (2017) for a discussion of the history after Lakṣmīdhara.

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First, he clarifies the distinction between the *samaya* and *kaula* practices, the former being internal and the latter external[9]. The practice of the *samayins* referred to in this verse is described as the worship of the *cakra* in the space in the heart, called *daharākāśa*. Although he refers to Tantric authorities when explaining the verse, it is not to support his statements about the practices he understands the verse as describing, but to support his description of the components of the *cakra* and their locations within the human body.

In his commentary on the eleventh verse, which describes the *cakra* itself, the description of the way the *cakra* is constructed is in the service of a more effective exposition of the text. The verse refers to the specific numbers of corners etc. in the *cakra*. He goes through some of the details, and then explains the two ways of drawing the *cakra*, because some of the terms in the verse cannot be clarified without it. *(Saundaryalaharī* I, 122).

Despite these descriptions, it does not seem that Lakṣmīdhara expects readers to simply read the text and understand the *cakra* simply from his commentary and draw and worship it. He also does not present a systematic practice which one might follow without instruction. The clearest discussion of his position on the question of practice seems to come from his commentary on the verse which describes the Śrīvidyā *mantra* (Śaṅkarācārya 2006a, I:277). There are fifteen syllables which are laid out in the verse. Lakṣmīdhara draws our attention to the three parts of the *mantra* which comprise these fifteen, the fire, sun, and moon sections of the *mantra*, and the *bīja* which is at the end of each of these, corresponding to the Rudra, Viṣṇu, and Brahmā *granthīs*, or knots. After the last knot, there is a fourth part of the *mantra*, which is the *candrakalākhaṇḍa*—the section of the digit of the moon. However, this is only to be known as a result of the *Guru's* instruction, and is therefore not made apparent; it can therefore be said, that the *mātṛkāmantra* has three parts, which consist of the moon, sun, and fire. It appears that, as is usual in such cases, he lets matters rest. (Śaṅkarācārya 2006a, I:277)

However, he then declares that the fifteen syllables should be known from the transmitting lineage. and although the sixteenth syllable should be known from

9. Tigunait (1997, 52) draws attention to the problems with this view.

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the *Guru's* mouth alone, if it were not discussed here, the commentary would remain incomplete. He then justifies not only the fact that he is writing this down in a book, but even accords it the same authority as transmission from a *guru*, because he bestows grace upon those who are reading the book and can understand the secret from it, saying that he is their *guru*. Responding to the possible objection that it is not possible to be somebody's disciple without physically grasping their feet and without the *guru* placing his hand on the disciple's forehead, he clarifies that this only applies to those who have understood it from his book and no other *guru*. Interestingly, if one already has a *guru*, but has not understood it from him, Lakṣmīdhara argues that it is impossible to teach them, implying that if somebody were to read and understand it from here, and subsequently wonder who their guru is, he is indeed their *guru*. (Śaṅkarācārya 2006a, I:277)[10]

There are ways of saying the full *mantra* together, or putting the entire *bīja* down together. For the *mantra* itself, the syllables are removed from one another by the repetition of the words from the *mantra* which designate them. For the *bīja*, he spells it out rather than placing it altogether. He then elucidates the relationship between the digits of the moon and the syllables of the *mantra*, and states the appropriateness of the worship of the sixteenth *kalā* on all the days of a fortnight because the fifteen *nityās* are included in it. He then emphasizes the difficulty in fully comprehending this, and so repeats himself, naming each of the *kalās*, and reiterating the centrality of the sixteenth *cidrūpikā kalā*. (*Saundaryalaharī* I, 278)

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10. Interestingly, a similar point is made in the *Śrīvidyārṇava Tantra* in verses 72-76 of the first chapter. The *Śrīvidyārṇava* is properly a digest and dated to the same century as Lakṣmīdhara. The author writes that the Great Goddess offered him a boon upon the completion of this text, and he sought that if an uninitiated individual were to think of him as his *guru* and think of this lineage, they should be able to achieve success in their practice (*Śrī Śrīvidyārṇava Tantra* 3). Both of these assurances lead to interesting possibilities in thinking about causality and temporality.

    Whitney Cox presents an interesting, evocative discussion of the significance of humans authoring and reading texts in the context of Maheśvarānanda, who predated Lakṣmīdhara by about two centuries (Cox 2017, 134–39)

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He elucidates the relationship between the mystical digits of the moon corresponding with the syllables and the bodily *cakras*, the process of awakening the *kuṇḍalinī*, the coiled up energy at the base of the spine by regulating the movement of subtle breath through energy channels, the location of the transcendental sixteenth syllable/digit, and its nature. He then takes us through the correspondence between the movements of the internal sun and moon and the designations '*śukla*' and '*kṛṣṇa*' *pakṣa* (light and dark fortnight). He also takes us through the way the *mantra* relates to the sounds in the alphabet, and the correspondence between components of the *mantra* and *cakra*. Finally, he quotes the *Taittirīya Brāhmaṇa* at some length to demonstrate a correspondence between what he describes the *Saundaryalaharī* as saying and the Veda itself. (*Saundaryalaharī* I, 280-287)

The last verse of the first section and the penultimate of the second is where both the distinction between *samayins* and *kaulas*, as well as distinctions within *samayins* are explicated. Lakṣmīdhara often sets things aside saying that this is a great secret that should only be understood from the *Guru's* mouth, but, as in verse 32, he also, just as often, explicates things. Usually, he clarifies that it is being done to explain the text better. However, on verse 41, after discussing the last few verses on the section, he explains their consonance and declares that he revealed a certain secret out of a desire to grace his disciples (Śaṅkarācārya 2006a, I:353). Later in the commentary on the same verse, in his explanation of the *mahāvedha* (Great Piercing), he describes that there is first the 'dry *japa*', followed by grasping the *guru*'s feet on a particular day in the bright fortnight in the Āsvina month, when the great piercing occurs by the power of the *Guru* through the placing of his hand on the disciple's head, followed by instruction in particular practices (Śaṅkarācārya 2006a, I:354).

There are two things which merit attention here. Although an important component of Lakṣmīdhara's commentarial practice is to search for Tantric, and where possible, Vedic, authorities for corroborating the points made in or read into the verses, this description of actual practice does not appear to be based on any direct textual source. It appears, then, that Lakṣmīdhara will explicate the text through references to practice, but the practice itself does not need textual attestation, and is instead dependent on the *guru*; whether physically present or

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instructing through a text, as Lakṣmīdhara is. The text, then—even a Tantra, which is transmitted by Śiva to Śakti, or the *Saundaryalaharī*, which is composed by an elder in the tradition, or the Veda, which is either authorless or the word of God—may be able to describe the states of existence or forms of the Goddess, but is neither an effective source of instruction nor efficacious in its transmission. It seems that in saying that the readers who get the secret syllable of the *mantra* from reading the book are his disciples, Lakṣmīdhara is emphasizing the necessity of the *Guru's* grace, and also distinguishing his commentary from the kinds of text listed above, and it would seem that its efficacy, such as it is, is a result of precisely those aspects the absence of which renders the Veda authoritative.

Finally, in the last major section of his commentary (the penultimate verse he comments on, in the second part of the text), he brings together several strands, while also explaining his position on the relationship between worldly bliss and the results of Śrīvidyā. The verse says that the worshipper of the Goddess attains the status of Brahmā and Viṣṇu, and attracts even Rati, the wife of Kāma. His bondages fall and he enjoys the *rasa* of supreme bliss.(Śaṅkarācārya 2006b, II:290)

Here, Lakṣmīdhara describes the particular kinds of liberation which result from the worship in particular *cakras*—the lowest two *cakras* are not to be worshipped on this view; worship in the *cakra* at the navel results in a kind of liberation where one serves the Goddess by building a realm near hers (*sārṣṭi*); worship in the heart leads to residence in Her own realm (*sālokya*); from worship in the throat, there is closeness, which he describes as service of the components (*sāmīpya*); worship in the forehead results in having an identical but distinct form (*sārūpya*). These four are distinct, however, from the final liberation, which comprises identity (*sāyujya*), and is attained by those who worship in the thousand-petalled lotus.

Once again, as we observed in the earlier discussion, there is no reference to textual authority in this part of the discussion, even though he appears to be making significant interpretive moves, particularly in explicating his understanding of the relationship between the enjoyment with goddesses described in the verse and the supreme bliss of identity with the Goddess. While the *Saundaryalaharī* is to be explained in terms of its adherence to other texts, the

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practices that it refers to are neither necessarily dependent on perfect description in, nor efficacious through, textual authority.

Conclusion

Thus, we see that Lakṣmīdhara holds different textual corpora as valid for different reasons. At the same time, he sees the function of grace as a real factor, both on part of the Goddess as well as the *guru*. Indeed, whatever the bases and significance of textual authority, efficacy ultimately derives from the *guru*.

Brooks (1992, 9) has argued that Śrīvidyā authors write in a 'constant self-identifying idiom that remains preoccupied with a delimited body of signs, concepts, and words' and that they persist in using it even if they have access to other idioms. He further holds that an eighteenth century Tantric's idiom most resembles that of another person from the same tradition, even if they are separated by nearly a millennium.

While it is certainly true that there is a continuity of sorts in certain ideas or certain kinds of terminology that is used by *Tāntrikas*, including vaidika *Tāntrikas*, it is inaccurate to say that they continued to use a 'distinctive Tantric idiom' regardless of their time and context. On the contrary, being attentive to the particular choices made by these authors—Lakṣmīdhara or Bhāskararāya—reveals a rich tapestry of interlocutors and influences which are marked by their particular moment in time, and include engagement with ideas within and outside Tantra. I have attempted to demonstrate this in this paper by considering the most immediate issue to the identity of either a *vaidika* or a *Tāntrikas*—their relationship with textual identity.

The accuracy of Lakṣmīdhara's characterisation of *Kaula* and *Samaya* practitioners, practices, and their results need not detain us at this point. What we find in Lakṣmīdhara's work is a model for a '*vaidika Tantrika*' who is not only expressing his engagement with the Vedic tradition through his positions on aspects of ritual or social conduct or quotations from *śruti* texts, but demonstrates a hermeneutic where at least one set of his interlocutors are *Mīmāṃsakas* or Vedāntins, and where he appears to be influenced by recent developments in hermeneutic traditions within India, regardless of whether he agrees with them.

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Whatever his disagreements with the eighteenth-century intellectual Bhāskararāya, he has this in common with him. And it is, finally, by carefully sifting through these very issues in Lakṣmīdhara's writing that we begin to understand how he conceives the relationship between *guru* and text.

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NANDARĀMA'S *KĀRIKĀS* ON MĪMĀṂSĀ: AN UNPUBLISHED TEXT

Somnath Sarkar*

Abstract: *Ṣaḍdarśanakārikā* (ṢDKā) is yet an unpublished text on philosophy, the manuscript of which is available in the Acharya Jogesh Chandra Purakriti Bhawan or Bankura District Museum, Bishnupur, Bankura, West Bengal, bearing the accession number 867. The whole manuscript consists of 11 folios and is written in Sanskrit language, in Mediaeval Bengali script on handmade paper. The size of the ms. is 35×11 cm. The ṢDKā is a complete ms., there is no missing folio in it and the condition is fair. Usually each folio of the ms. of ṢDKā contains 8 lines; but in folio no. 1, 2 and 3 exceptions are noted; there are seven lines and the last folio no. 11b contains 9 lines. In the colophon no date and scribe's name are mentioned. The text contains brief account of philosophical discourses on the six standard systems of Indian Philosophy in *kārikā* forms. There are 259 *kārikā*s in total along with 3 half verses, which explain the discourses of Nyāya-Vaiśeṣika-Mīmāṃsā-Vedānta-Sāṃkhya and *Pātañjalayoga*. In this present article the researcher would like to concentrate only the Mīmāṃsā portion of the text. The research article will furnish the higher-criticism of the text along with the *editio princep* of the *Mīmāṃsākārikā* and also the lower-criticism part. The journey of the manuscript, the journey of the text and author will be presented as far as practicable.

Key Words: Manuscripts, Manuscriptolgy, Higher-criticism, Lower-criticism, *Editio princep*, *Āstika* Philosophy, Colophon.

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Introduction:

Intermediate colophon of each section is as follows:

Nyāya => इति श्रीनन्दरामेण गौतमर्षि-मतानुगा ।
कारिका संधिता सद्भिर् आदरोऽत्र विधीयताम् ॥ (1.48)

Vaiśeṣika => केनापि नन्दरामेण कनादर्षि-मतानुगा ।
कारिका संधिता सद्भिर् आदरोऽत्र विधीयताम् ॥ (2.48)

Mīmāṃsā => केनापि नन्दरामेण जैमिनेर्मतबोधिका ।
कारिका संधिता सद्भिर् आदरोऽत्र विधीयताम् ॥ (3.47)

Vedānta => केनापि नन्दरामेण वेदव्यासानुभाविता ।
कारिका संधिता सद्भिर् आदरोऽत्र विधीयताम् ॥ (4.26)

Sāṃkhya => केनापि नन्दरामेण कपिलर्षि-मतानुगा ।
कारिका संधिता सद्भिर् आदरोऽत्र विधीयताम् ॥ (5.44)

Pātañjalayoga => केनापि नन्दरामेण पतञ्जलि-मतानुगा ।
कारिका संधिता सद्भिर् आदरोऽत्र विधीयताम् ॥ (6.46)

This ms. has not yet been recorded in the *Catalogus Catalogorum* by Theodor Aufrecht, nor in the *New Catalogus Catalogorum*, published by the University of Madras.

The Author of *Ṣaḍdarśanakārikā*

New Catalogus Catalogorum, vol. IX, edited by K. Kunjunni Raja, (p. 329-330) University of Madras, 1977, records about the author Nandarāma as follows:

Nandarāma => Father of Kṛpārāma (a. of *Navyadharma-pradīpa*). Father of Rāma-tarkavāgīśa (a. of c. *Kāvyasaṃdīpa* on *Caurapañcāśikāṭīkā* of Bilhaṇa). => Son of Abhirāma (a. of *Caurapañcāśikāṭīkā*, written in 1591 *Śaka*).

Nandarāma (Tarkavāgīśa) => Author of (a) *Ātmatattvaprakāśaka*or *Ātmatattva*, (b) *Saṃkhyāprakāśaka*

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Nandarāma-Tarkavāgīśa-Bhaṭṭācārya => a. of c. *Dīpikā* on *Ṣaṭcakrakramaor Nirūpaṇa* of Pūrṇānanda.

Nandarāma-miśra => Author of (a) *Tantrasāra*, composed in 1772, (b) *Śrīkṛṣṇajanmapatra*, (a) *Saṃketacandrikā*, composed in 1778, (b) *Svarapañcāśikā*, composed in 1765, Among the above those Nandarāma-s, it is very difficult to identify who is the author of the text ṢDKā.

The Contents of ṢDKā in Brief

At first the author deliberates on the system of Nyāya philosophy in 48 *kārikās*. The whole of the Nyāyasystem may be conveniently divided into four parts, namely,

The theory of knowledge,
The theory of physical world,
The theory of individual self and its liberation
The theory of God.

It should, however, be observed here that the Nyāya system is in itself an elaboration of sixteen philosophical topics (*Padārtha*). These are:

pramāṇa, dṛṣṭānta, nirṇaya, hetvābhāsa, prameya, siddhānta, vāda, chala, saṃśaya, avayava, jalpa, jāti, prayojana,tarka, vitaṇḍā, nigrahasthāna

The author briefly explains all of the above *padārtha*-s beginning like this:

प्रमाणं च प्रमेयं च संशयश्च प्रयोजनम् । तथा दृष्टान्तसिद्धान्ताव् अथावयतर्कणे ॥ निर्णयश्चाथ वादश्च जल्पश्चाथ वितण्डिका । हेत्वाभासाश्छलं जातिर् निग्रहस्थानमेव च ॥ (1.2-3)

The author elaborates all the definitions and classifications of knowledge, perception, inference, comparison, testimony of Nyāya metaphysics in brief. It is a remarkable feature that, the author Nandarāma does not explain remembrance or smṛti, a type of cognition, in his text ṢDKā.

Remarkable feature is that verse 1.45 enumerates the five *hetvābhāsa*-s (defective reasons) apparently as follows —

savyabhicāra, viruddha, prakaraṇasama, sādhyasama, kālātīta

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The ms. records the verse as follows —

सव्यभिचारविरुद्धौ तथा प्रकरणसम समाख्यातः ।
साध्यसमकालातीतः पञ्जैते हेत्वाभासाः ॥ (verse 1.45)

However, this appears to be a defective reading because of metrical fault. If *tathā* and *sama* are dropped then the first half of the verse has sixteen syllables. Yet, the fourth quarter of the verse has one syllable less than the required number. Further, the first foot here then has the sixth syllable (vi) short instead of being a long vowel as required for *anuṣṭubh-śloka*; and the third and fourth are having a fifth syllable a long instead of a short one. (*Vide. Infra*, reconstructed text 1.45).

It would not be out of context to mention here how some other preliminary texts of Nyāya-Vaiśeṣikaphilosophy enumerates the *hetvābhāsa*-s. *viz.*, (*cf.* c. Pañcānana-Śāstrin on *Bhāṣāpariccheda* of Viśvanātha, p. 118).

Tarkasaṃgraha of Annaṃbhaṭṭa; *savyabhicāra, viruddha, satpratipakṣa, asiddha, vādhita*

Bhāṣāpariccheda of Viśvanātha-Nyāyapañcānana: *anaikāntika, viruddha, asiddha, pratipakṣa, vādhita / vādha*

Nyāyabindu of Dharmakīrti: *asiddha, viruddha, anaikāntika*

After Nyāya system the author describes the Vaiśeṣika-metaphysics in 48 *kārikā*s. The *Vaiśeṣika*-s recognize only seven *padārtha*s and comprehend all reals under them. These are:

dravya (substance), *guṇa* (quality), *karman* (action), *sāmānya* (generality), *viśeṣa* (particularity), *samavāya* (the relation of inherence), and *abhāva* (non-existence).

But the author Nandarāma in his text ṢDKā explains the six categories of reality and their classifications and definitions in brief, beginning like this —

द्रव्यं गुणास्तथा कर्म जातिरेकत्वबोधिका ।
विशेषः समवायश्च षट्पदार्थाः प्रकीर्तिताः ॥ (2.2)

But the remarkable feature is that, the author is silent about the *abhāva-padārtha* in this text. The author has dealt with the six positive categories only as noted

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above in the verse. The Vaiśeṣika recognizes, therefore, non-existence as the seventh category of reality. It is true that Kaṇāda did not mention *abhāva* as a separate category in the enumeration of the ultimate objects of knowledge. In this context it may be noted that non-existence as a possible object of knowledge has been discussed in the other parts of the *Vaiśeṣika-sūtra* and that later commentators have treated it as the seventh category (*vide. Vaiśeṣika-sūtra*, 1.1.4; 9.1.1-10). The remarkable feature is that whenever the enumeration of the *viśeṣa-padārtha* comes, the ms. reads *nityaṃ dravyeṣu* (*vide*, *infra*, reconstructed text 2.10 and 2.46) instead of *nityadravyeṣu*.

After that the author explains about Mīmāṃsā system of Indian philosophy. He mentions here the *Pūrvamīmāṃsā* school, as it is more usually called as *Karmaśāstra*. The author says —

पूर्वमीमांसया प्राप्त कर्मशास्त्रविधायिने (3.1)

The *Pūrvamīmāṃsā* school or the Mīmāṃsā school is the outcome of the ritualistic side of the Vedic culture just as the Vedānta (sometimes called also *Uttaramīmāṃsā*) is the development of its speculative side. The object of the Mīmāṃsā school is to help and support ritualism chiefly in two ways; — namely,

(a) by giving a methodology of interpretation which the help of which the complicated Vedic injunctions regarding rituals may be understood, harmonized and followed without difficulty; and

(b) by supplying a philosophical justification of the beliefs on which ritualism depends.

In this present text the author concentrate on the first aspect of the Mīmāṃsā in 47 *kārikā*s.

The author discusses about the duties of *brāhmaṇa*, *kṣatriya*, *vaiśya* and *śūdra* respectively. After that he explains the different duties of *caturāśrama*, the duties of *brahmacārī*, *gṛhī*, *vāṇaprasthī* and *saṃnyāsī*.

In this respect the present investigator critically examined the respective duties of the four *varṇa*s and the four stages of life with the view of *Kauṭilīya Arthaśāstra*

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and *Manusaṃhitā*. The author Nandarāma, in this text, discusses the duty of *śūdra* as follows —

सतां शूद्रगणानां च त्रिवर्ण-परिषेवणम्
पाठो गुरुकुले वासः स्त्रीसङ्ग-परिवर्जनं.... (3.39ab)

Here the author accepts the *gurukula* based education of the *śūdra*s; but the smṛtis generally allow to the *śūdra*s only service of the twice-born as his duty (*cf. Manusaṃhitā*, 9.334; *Gītā*, 18.44). And also Kauṭilya said in his text that the duties of *śūdra*s are: service to the twice born, engaging in an economically productive means (*viz.*, agriculture, cattle rearing and trade) and the profession of the artisan and the actor.

After that the author deliberates on the Vedānta system of Indian philosophy in only 26 *kārikā*s. He discusses the conception of self (*ātman*) according to *Advaita Vedānta*. "The author says —

वेदान्ते श्रूयते चात्मा, स्वतन्त्रोऽनादिरव्ययः ।
निर्लेपोऽध्यापकः शान्तो निर्गुणः परमेश्वरः ॥ (4.2)

Then he explains the concepts of *avidyā* or *māyā*. In this respect he deals with the classifications of *upādhi*, *guṇa*s, *liṅga* etc. It needs to be noted that the author deals only with the theory of *Advaita-Vedānta* and not other branches of Vedānta.

After that the author discusses the Sāṃkhya system of Indian philosophy in 44 *kārikā*-s, that is the philosophy of dualistic realism, attributed to the sage Kapila. It admits two ultimate realities, namely — *puruṣa* and *prakṛti*, which are independent of each other in respect of their existence. The author explains here the nature of *puruṣa*, an intelligent principle, of which consciousness (*caitanya*) is not attributed, but the very essence.

And *prakṛti* is the ultimate cause of the world. It is an eternal unconscious principle (*jaḍa*) which is always changing and has no other end than the satisfaction of the selves. In this respect the author explains the three constituents of *prakṛti-sattva*, *rajas* and *tamas*, — which hold themselves together in a state of rest or equilibrium (*sāmyāvasthā*). The things of the world are effects which have the qualities of pleasure, pain and indifference. Therefore, *prakṛti* or *pradhāna*

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which is their ultimate cause must have three elements of *sattva*, *rajas* and *tamas*, which respectively possess the nature of pleasure, pain and indifference, and cause of manifestation, activity and passivity.

The author also mentions that the evolution of the world has its starting point in the association (*saṃyoga*) of the *puruṣa* with *prakṛti*.

The consciousness of the self is reflected on this and makes it appear as conscious. It represents the awakening of nature from her cosmic slumber and the first appearance of thought; and, therefore, it is also called the intellect (*buddhi*). It is the creative thought of the world to be evolved. *Ahaṃkāra*, the second product, arises by a further transformation of the intellect. From *ahaṃkāra*, with an excess of the element of *sattva*, arise the five organs of knowledge (*jñānendriya*), the five organs of action (*karmendriya*) and the mind (*manas*), which is at once an organ of knowledge and activity (*ubhayendriya*). The author says —

पञ्चैतानि च भूतानि विज्ञेयानि मनीषिभिः ।
चित्ताहंकरणे चैव मनोबुद्धिरिति क्रमात् ॥ (5.24-25)

With an increase of *tamas*, *ahaṃkāra* produces, on the other hand, the five subtle elements (*tanmātra*) which are the potentialities of sound (*śabda*), touch (*sparśa*), colour (*rūpa*), taste (*rasa*), smell (*gandha*). From these five subtle elements come the five gross elements of *ākāśa* or ether, *vāyu* or air, *tejas* or fire, *jala* or water and *pṛthivī* or earth in the same order. Thus the author explains altogether twenty-five principles (*pañcaviṃśati-tattva*) in the Sāṃkhya system.

At the end the author, Nandarāma, deliberates on the Yoga system of Indian philosophy. In forty-six (46) *kārikās* he explains the Yoga system, which is closely allied to the Sāṃkhya. Yoga mostly accepts the epistemology and metaphysics of the Sāṃkhya with its twenty-five principles; but admits also the existence of *īśvara*, i.e. God.

The author mentions the special interest of this system is in the practice of yoga as the means to the attainment of *vivekajñāna* or discriminative knowledge, which is held in the Sāṃkhya to be the essential condition for liberation.

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The author mentions and explains fully the eight-fold means of yoga (*aṣṭayogāṅga*), which consists of the disciplines of the following:

yama (restraint), *niyama* (culture), *āsana* (posture), *prāṇāyāma* (breath-control), *pratyāhāra* (withdrawal of the sense), *dhāraṇā* (attention), *dhyāna* (meditation), and *samādhi* (concentration).

The author says —

अष्टावुपायाः तस्यात्र चाङ्गत्वेन निरूपिताः
यमश्च नियमश्चैव तथैवासन-पञ्चकम् ।
प्राणायामस्ततः प्रोक्तः प्रत्याहारोऽथ धारणा
ततो ध्यानं समाधिश्च कीर्तिताः कुशलप्रदाः ॥ (6.5-6)

Special Features

The contentual and the graphical features of the text ṢDKā may be summed up as follows:

Contentual Features

There are some special contentual features in this text. There are no numbering of *ślokas*; but present investigator has given the *śloka*-numbers. As result there are 259 *kārikās* in total along with 3 half verses. There are 48 *kārikās* in Nyāya, 48 *kārikās* in Vaiśeṣikas, 47 *kārikās* in Mīmāṃsā, 26 *kārikās* in Vedānta, 45 *kārikās* in Sāṃkhya and 46 *kārikās* in Yoga philosophy. It is noticeable that the author discusses the Vedānta system of Indian philosophy very short and briefly; but he deliberates on the Nyāya-Vaiśeṣika-Mīmāṃsā-Sāṃkhyaand Yoga metaphysics elaborately.

The author rejects the *abhāvapadārtha* of Vaiśeṣikain this text. Yet the later *Vaiśeṣika*-s Śrīdhara, Udayana, Śivāditya added the non-existence (*abhāva*) in their texts.

In this text some defective readings appears due to metrical fault. The verses are as follows:

1.35 a b, 1.45 a b c d, 2.21 c, 2.25 d, 3.37 c d, 4.7 a, 6.20 a b, 6.30 c d

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Graphical Features of the Ms. ṢDKā

The manuscript of ṢDKā is written in Mediaeval Bengali script as noted before. Certain features of writing style of the scribe may be noted in nutshell.

The scribe replaces all class nasals by *anusvāra* (F 1b 3-4), distinction between *ḥa* and *śca* is unclear (F 2b2), the scribe uses duplication of nasals at the end, like — *phalaṃmityabhidhīyate* (F 2b7)

Distinction between *da*, *jña*, *ṅga* and sometimes *ku* is unclear, For *da* (F 2b5), *jña* (F 2b4), *ṅga* (F 4a8), *ku* (F 9b7)

The scribe has written *duṣkha* in case *duḥkha* (F 1b3); but in some places he writes the correct form (F 5b3), the distinction between *na* and *la* is very unclear (F 1b1), The usual confusions of *va*, *ba* with *ra*, as it is often the case of Mediaeval Bengali manuscripts, Often distinction between *tva* and *ttva* is unclear (F 1b4 and F 2a3).

In all intermediate colophon the scribe has written wrongly —*sadbhir adaro'tra vidhīyatām* in accordance to the principle of *saṃdhi*.

Comparison with Some other Cognate Texts and their Manuscripts

For preparing this edition, the present researcher has consulted some other cognate texts and their manuscripts like — *Ṣaḍdarśanasamuccaya* (ṢDS); *Darśanakalikā* (DK); *Darśanasaṃgraha* (DS).

Ṣaḍdarśanasamuccaya (ṢDS)

The famous compendium by Haribhadra Sūri, belonging to the 8th century CE. It is an epitome of the standard six systems of Indian Philosophy — *Bauddha*, *Naiyāyika*, *Sāṃkhya*, *Jaina*, *Vaiśeṣika* and *Jaiminīya* philosophy with *lokāyata* or *cārvāka* school as an appendix. It suggests that the number six was traditional; but not rigidly fixed in significance.

For preparing this edition the present investigator has consulted the critical edition of the text ṢDS of Haribhadra Sūri, with commentary *tarkarahasyadīpikā* of

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Guṇaratna, edited by L. Suali, Calcutta; The Asiatic Society, 1986. The text contains also the brief account of six systems of Indian Philosophy; but it is not the collative material of ṢḌKā as the text ṢDS contains the philosophical discourses on four orthodox and two heterodox systems of Indian Philosophy; but the text ṢDKā is the brief account of the terminological explanations of the standard six orthodox systems of Indian Philosophy as noted above.

***Darśanakalikā* (DK)**

Another manuscript, the present investigator has found from the Descriptive Catalogue of the Sanskrit Manuscripts in the Collection of the Asiatic Society (Govt. Collection) by Mahamahapadhyaya Haraprasad Sastri, Revised and Edited by Narendra Chandra Vedantatirtha and Chintaharan Chakraborty, Vol. XI, Kolkata. (P.973).

The description of ms. of DK as follows:

Ms. no. G — 143, Repository: AS; Title: *Darśanakalikā*; Author: Rāmānandatīrtha; Scribe: Mathurānandaśarman; Language: Sanskrit; Script: Mediaeval Bengali; Subject: Philosophy; Date: 1690 Śaka; Folio: 5 (1-5); Complete; Size: 48×12.5 cm; Material: Handmade paper; Condition: Water-damaged.

The Descriptive Catalogue of the Asiatic Society records the following remarks about this text as noted below

'The text contains the definitions of the technical terms of the different systems of Hindu philosophy'.

NCC, Vol. VII (p. 327) records about the text DK by Rāmānandatīrtha as follows

'Definition of Philosophical terms, by Rāmānandatīrtha, L. 419, Oudh XVII, 50'.

But while transcribing this DK text, the present investigator has found that it deliberates on the philosophical discourses of Vedānta only and not all the six. Hence, this is a text on Vedānta philosophy. It contains — *trividhasattvā-svarūpalakṣaṇa* and *taṭasthalakṣaṇa-ṣaḍavidhapramāṇa-trividhabheda-*

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dvividhapramāṇa-trividha-caitanya-dvividha-ānanda-mukti, *jīvanmukti* and *kaivalyamukti-suṣupti* etc. — the main philosophical discourses of *Vedānta* philosophy.

Catalogus Catalogorum of Theodor Aufrecht (p. 111) records about the author of DK as follows: —

Rāmānandayati => a. of *Dattārcanavidhicandrikā.*

Rāmānanda => a. of c. on Śaṃkarācārya's *Aparādhasundarastotra.*

=> Son of Viṣṇavānanda,

Among above those Rāmānanda, who is the author of DK is very difficult to identify; But it is proved that the author of DK was the philosopher-thinker of late 17th cent. CE or early 18th cent. CE; as the date of ms. is 1690 Śaka or 1768 CE.

***Darśanasaṃgraha* (DS)**

This text is also a digest of six systems of Indian philosophy — Nyāya-Vaiśeṣika-Sāṃkhya-Yoga-Mīmāṃsā-Vedānta, authored by Harirāma. But the text is not same with ṢDKā. *New Catalogus Catalogorum*, vol. VIII (p. 328) records about the text *Darśanasaṃgraha* by Harirāma as follows: —

"Brief account of philosophical systems. Baroda 796 (inc.). NW. 280".

In this present paper only the *Mīmāṃsā-kārikā* portion of ṢDKā is critically edited. This text-critical-edition is an approach of the theory of knowledge according to Mīmāṃsā school of Indian Philosophical system. In this present text the author Nandarāma concentrate on the methodology of interpretation adopted by *Mīmāṃsakās* with the help of which the complicated Vedic injunctions regarding rituals may be understood, harmonized and followed without difficulty. There are 47 *kārikās* and the text-critical edition is made with some cognate materials and collateral texts as far as practicable.

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Editio princep

Mīmāṃsākārikā

(5b) नमो जैमिनये तस्मै व्यासशिष्याय धीमते ।
पूर्वमीमांसया प्राप्तकर्मशास्त्रविधायिने ॥१॥

अनादिवासनामूल-रागद्वेष-प्रवृत्तिमान्[1] ।
कर्माणि[2] कुरुते(2) लोके धर्माधर्मजनिस्ततः ॥२॥

ततः शरीरं भवति स्थावरं जङ्गमात्मकम् ।
स्थावरं तृणवृक्षादि जङ्गमं देवतात्मकम् ॥३॥

सुखदुःखात्मको भोगः[3] (3) शरीरं स्यात्तदाश्रयः ।
दुःखहानौ सुखेच्छायां प्रवृत्तिरूप जायते ॥४॥

शुभे कर्मणि निष्ठातो धर्मः संजायते नृणाम् ।
अशुभे निष्ठाया(ऽ)धर्मो भवत्येव न संशयः ॥५॥

धर्माधर्मयुतं विश्वं जायते लीयते पुनः ।
तस्माद्धर्मयुतो लोकस्त्रिविधं सुखमश्नुते ॥६॥

सुखं वैषयिकं ब्राह्ममै(5)श्वरं चेति तत्त्रिधा[4] ।
एवं पापयुतो लोकस्त्रिविधं दुःखमश्नुते ॥७॥

आध्यात्मिकं चाधिदैवमाधिभौतिकमेव[5] च ॥८॥

तत्र श्रीभागवते[6] ॥

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1. Ms. वृर्त्तिमान् ।
2. Ms. कर्म्मणि, grammatically not tenable.
3. Ms. भोगेश्च ।
4. Ms. तत्रिधा, a case of haplography.
5. Ms. चाविदैव, scribal error due to graphical proximity of va and dha in mediaeval Bengali script.
6. Cf, Bhp, 2.5.14-16. The verses there no. 15, 16, are also in Bhp, 1.2.28-29, only with the exception of the word वासुदेव in place of नारायण in all the verses.

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वेदप्रणि(6) हितो धर्मो ह्यधर्मस्तद्विपर्ययः ।
वेदो नारायणः साक्षात् स्वयंभूरिति शुश्रुम ॥९॥

नारायणपरा वेदा नारायणपरा[7] मखाः ।
नारायणपरा(7) योगा नारायणपरा(:) क्रियाः ॥१०॥

नारायण(:) परं ज्ञानं नारायण(:) परं तपः[8] ।
नारायण(:) परो धर्मो नारायण(:) परा गतिः ॥११॥

नूनं[9] ह्यधर्मनिष्ठो(ऽ)य(8) मदृष्टपरमो[10] जनः ।
अदृष्टमात्मनस्तत्त्वं यो न वेद स मुह्यति ॥१२॥

कर्मणा जायते जन्तुः कर्मणैव प्र लीयते ।
सुखं दुःखं भयं क्षेमं कर्म(6a)णैवाभि पद्यते ॥१३॥

स्वभावतन्त्रो हि जनः स्वभावमनु वर्तते ।
स्वभावस्थमिदं सर्वं सदेवासुरमानुषस् ॥१४॥

श्रीमद्भगवद्गीतासु ॥

ईश्वरः सर्वभूतानां(2) हृद्देशे(ऽ)र्जुन तिष्ठति ।
भ्रामयन् सर्वभूतानि यन्त्रारूढानि मायया[11] ॥१५॥

वेदोक्तं द्विविधं कर्म प्रवर्तक-निवर्तकम् ।
प्रवर्तकाद्धि संसारे(ऽ)नुष्ठि(3)तात् काम्यकर्मणः ॥१६॥

काम्यं[12] नानाविधं प्रोक्तं वाजपेयादिकक्रिया ।
कामनारहितं नित्यं यत् कर्म तन्निवर्तकम् ॥१७॥

नित्यं चतुर्विधं ज्ञेयमावश्यक-नि(4)मित्तजे[13] ।
प्रायश्चित्तं तथैवोपासना चेति सतां मतम् ॥१८॥

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7. Ms. नरा ।
8. Ms. परस्तपः ।
9. Ms. न्यूनं ।
10. Ms. मद्दृष्ट । Reading determine in view of the contextual significance; cf. अदृष्ट in the following line.
11. Gītā, 18.61.
12. Ms. काम्य, grammatically not tenable.

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संध्यादिवन्दनं प्रोक्तमावश्यकमथापरम् ।
उपवासादि नैमित्तं निमित्तजमुदा(5)हृतम् ॥१९॥

प्रायश्चित्तं तु तत् प्रोक्तं पापमात्रनिवर्तकम् ।
व्यापारो देवतोद्देशे तथैवोपासना मता ॥२०॥

निषिद्धमपि वेदोक्तं हिंसामिथ्या(6)दि चौर्यकम् ।
परस्त्रीसंग्रहो लाभः परद्रव्याभिलाषिता[14] ॥२१॥

परच्छिद्रान्वेषणं च परदुःखोपपादनम् ।
सेवनं द्यूतमद्यानां वृथामांसस्य सं(7)ग्रहः ॥२२॥

इत्यादीनि निषिद्धानि वर्जितानि मनीषिभिः ।
अधिकारिण एतेषां वर्णाश्चत्वार एव च ॥२३॥

ब्राह्मणाः क्षत्रिया वैश्याः शूद्राश्चेति(8) व्यवस्थिताः ।
क्रमाद्भगवतः साक्षान् मुखबाहूरुपादजाः ॥२४॥

आश्रमाश्चापि[15] चत्वारो ब्रह्मचारिगृहेश्वरौ ।
वनवासी च संन्यासी ततो(6b)(ऽ)न्ये धर्मविच्युताः ॥२५॥

ब्राह्मणानां च षट्कर्म यजनं याजनं तथा ।
तथैवाध्ययनं चाध्यापना दानं प्रतिग्रहः ॥२६॥

यजनं देवतादीनां गन्धपुष्पादि-वस्तुभिः ।
(2)वर्णेषु च चतुर्ष्वेव निन्दाशून्येषु याजना ॥२७॥

अष्टादशानां विद्यानां पाठो(ऽ)ध्ययनमुच्यते ।
चतुर्वेदाः षडङ्गानि तथोपाङ्ग-चतुष्टयम् ॥२८॥

उपवे(3)दाश्चत्वारो विद्याष्टादशसंख्यकाः[16] ।
ऋग्यजुः साम चाथर्वा वेदाश्चत्वार ईरिताः ॥२९॥

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13. Ms. ज्ञेयंमावं; scribal error of duplication of nasals.
14. Ms. लासिता ।
15. Ms. अश्र ।
16. The eighteen branches of learning recognised and enumerated in ancient Indian texts are enlisted in the following verses.

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शिक्षा[17] कल्पो व्याकरणं निरुक्तं ज्योतिषां गणः ।
छन्दसां (4) विचितिश्चैव षडङ्गो वेद उच्यते ॥३०॥

पुराण-न्याय-मीमांसा-धर्मशास्त्राणि च क्रमात् ।
वेदोपाङ्गानि यो ध्यानिमुनीश-मतशालिभिः ॥३१॥

आयुर्वेदो धनुर्वे(5)दो गान्धर्ववेद एव च ।
अर्थशास्त्रमिति प्रोक्तमुपवेद-चतुष्टयम् ॥३२॥

अध्यापनादि सच्छिष्यगणानामुपदेशिता[18] ।
स्वद्रव्येषु परस्वत्वोत्पादनं(6) दानमुच्यते ॥३३॥

द्रव्यादानं सज्जनेभ्यो विकर्म परिसिद्धये ।
प्रतिग्रहतया ख्यातमेतत् सज्जनसंमतम् ॥३४॥

अयाचितमथोत्कृष्टमादानं परि(7)कीर्तितम् ।
यजनाध्ययने[19] दानं क्षत्रियाणां त्रिधा मतम् ॥३५॥

युद्धोत्साहः प्रजारक्षा शत्रुपक्षे पराक्रमः ।
साधूनुद्दिश्य नम्रत्वं दुष्टानां दमनं तथा ॥३६॥

(8)एते क्षत्रियजातीनां स्वधर्मः परिपठ्यते ।
वैश्यस्याध्ययनं दानं यजनं च सताम् ॥३७॥

कृषिवाणिज्यगोरक्षा कुसीदमपि[20] तन्मतम् ।
सतां शूद्र(7a)गणानां च त्रिवर्णपरिषेवणम् ॥३८॥

पाठो गुरुकुले वासः स्त्रीसङ्गपरिवर्जनम् ।
हिंसारुचि[21] क्षमा शान्तिः परद्रोहनिवर्तनम् ॥३९॥

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17. Ms. सिक्षा ।

18. Ms. सत्शिष्य; again a case of ignoring internal saṃdhi within a compound word.

19. Ms. नाध्याय ।

20. Ms. कुशीद; रिसेवनं in 38d. Only परिषे is correct; cf. Pā 8.3.70.

21. It is a compound word; component elements are हिंसा and अरुचिः (not रुचि), twisting language expects deep attention; so that the contradictory enlisting is awarded without the compound. The word हिंसा, a feminine-ā-stem in first case ending would be contradictory to the content and no following enlisted qualities, and the word रुचि meaning taste or liking would be meaningless without its object.

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सहिष्णुत्वं[22] सदाशास्त्राभ्यास(2)नं ब्रह्मचारिणाम् ।
गृहिणां[23] तु तथा दारग्रहणं चर्तुरक्षणम् ॥४०॥

स्वापत्यपालनं विद्या प्रियवाक्यनियोजनम्[24] ।
सतां मार्गेषु गमनं तथैवातिथिसेवनम्(3) ॥४१॥

विनयः सर्वभूतेषु दुष्टसङ्गविवर्जनम् ।
वनवासिजनानां तु वनमात्रनिषेवणम्[25] ॥४२॥

तथैव फलमूलानामशनं दानपूर्वकम् ।
परमार्थानुसन्धानं[26] (4) नखलोमविधावनम् ॥४३॥

कलहोद्वेगराहित्यं परपीडाविवर्जनम् ।
मुनीनां पथविज्ञानं विनयः सत्सु संगमः ॥४४॥

संन्यासिनां परो धर्मः सर्व(5)त्र समदर्शनम्[27] ।
ऐक्यभावनया[28] स्थानं जीवात्मपरमात्मनोः ॥४५॥

सर्वं ब्रह्ममयं पश्येत् कार्यकारणरूपकम् ।
ब्रह्महमिति भावेन सदा[29] तुष्टतया[30] स्थि(6)तिः ॥४६॥

केनापि नन्दरामेण जैमिने-र्मतबोधिका ।
कारिका संधिता सद्भिरादरो(ऽ)त्र विधीयताम् ॥४७॥

(इति तृतीयः परिच्छेदः)

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22. Ms. ष्णुत्त्वं ।
23. Ms. गृहीं ।
24. विद्याप्रियवाक्यनियोजनम्, as a compound word is also correct. Without samāsa the emphasis on विद्या is strengthened and highlighted.
25. Ms. मात्रंनिषेवनं, although the scribe distinguishes the graphs ṇa and na.
26. Ms. नुसन्धानु ।
27. Ms. त्रपसद; meaningless.
28. Ms. एकभा ।
29. Ms. पदा । Scribal error of confusing sa and pa, although there is hardly any graphical proximity.
30. Ms. तुष्टतया ।

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REVIEW

***Siyāmīyam* (Sanskrit drama)** by Prof. Haridutta Sharma, Raksha Prakashan, Prayagraj, 2020 (first edition), ISBN 978-81-949187-3-8, Pages 101, Price Rs. 200/-.

Siyāmīyam is a Sanskrit drama of five acts by Prof. Hari Dutta Sharma, based on his personal experience of three years stay in *Syāma/Siyāma* aka Thailand.

Set in the present time scenario (since he visited Thailand from 1998-2001), it relates with the readers easily. They can feel it enacted while reading it as the location *'Raṅgasthala'* of the play can be a normal classroom of any department, here it is the Sanskrit Studies Centre of Oriental languages' department of Silpakorn University, Thailand. The plot of the play is mostly centred there.

Prof. Haridutta Sharma is known mostly as a poet and for that he is called '*Punskokila*' (male Koyal) by his fans. But He is a teacher, a Poetician (*Kāvyaśāstra* expert), an expert on modern Sanskrit poetry. He started his teaching career at Sanskrit department of Allahabad University and retired from there as Professor & Head of the department. Honoured with President's medal in 2015, he has many awards under his belt. So far he has published 15 books (mostly poems) and 75 research papers. Writing a Drama is a new vista for him and his readers.

The story - plot is based on three years' experience of the protagonist Prof. Somadutta who has come from India for three years to teach Sanskrit at the study centre in Thailand. There he meets the students who present a picture of modern Thai-society where Buddhism is a prevalent religion but here Buddhist monks can return to the life of normal fold whenever they want and a normal person can become monk, Somadutta saw the Buddhist monk student Kongwal to revert to the normal life where he has a girl-friend also. There is a student from Belgium who is obsessed by Lord Kṛṣṇa and wants to go to India to be in the land of Kṛṣṇa. So much so that she readily adopts the name of 'Mīrā' for her original name 'Maria'. A house-wife student Nakhsiri represents the social fabric of the society. Married with

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three children, she later on moves in a 'Live-in' relationship with Puṣkal - a teacher at Study Centre after her husband deserts her. There are several other characters also who make their brief appearances as per their mention in the story like Śefālikā -wife of Somadutta, Puṣkal - a teacher in the department, Anjana - a student at the Centre, Bodhideva - Director of the Centre, Devraj - husband of Nakhsiri, Dhanuṣka - an NRI who loves Sanskrit, Pongman - a Sanskrit loving Thai businessman, Education Minister of Indian Government, officials of Indian Embassy. The princess of Thailand also makes a brief appearance.

The time-span depicted in the story is of eight years that is from joining the Study-centre as visiting professor of Somadutta (for three years) to coming again to Thailand to attend International Sanskrit Conference after five years of completing his deputation. A lot of things changed in these five years - Maria is settled in Vrindavana (India) now. Nakhsiri and Puṣkal are living as couple now, a new building is constructed for Sanskrit Study Centre. Bodhideva is to retire and Puṣkal will be the new director of the centre. The play ends with the *Bharatavākya* -

भारते वा विदेशे वा स्यामदेशे मम प्रिये ।
उत्तोलिता पताका स्यात् संस्कृतस्य सदा शुभा ।
देशयोरुभयोर्मध्ये सूत्रं दृढतमं शिवम् ।
संस्कृतं जयताद् दिव्यं शिक्षा-केन्द्रं जयेच्चिरम् ॥

As said earlier, the play is divided in five acts (*Aṅkas*), each act has got five scenes. The drama has got a global structure which is now accepted in all languages' dramas. The Sanskrit definition or Drama - अवस्थानुकृति नाट्यम् is applicable here. The language is very impressive as it is a modern Sanskrit language devoid of any complex Sanskrit words which would have marred its flowing approach. The day to day English usage words are used in their original forms, making it more acceptable to young generation who is keen to learn Sanskrit devoid of difficult words.

The Drama is enjoyable in reading itself. The typographical work of the book is flawless and neat. The cover of the book shows Prof. Haridutta Sharma standing in front of Sanskrit Studies Centre, Silpakorn University, Thailand. We thank Prof. Sharma for presenting a very beautiful real drama to the readers.

Oriental Institute, Vadodara Sharmila Bagchi

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ORIENTAL INSTITUTE'S ACTIVITIES (2020 - 2021)

The year 2020-2021 was marred in the last quarter of the year by the pandemic of COVID-19 or Corona Virus. The Institute was closed for more than 50 days for active functioning. Though 'work from home' was followed during Lock-down and from18th May it started partially working when lock-down was partially relaxed. Now it is functioning full time from June 1, 2020. Till Feb 21st 2021, the Institute was busy with research and publications, arranging talks, attending scholars' requests... the usual activities of the Institute. The Seminar/Workshops couldn't be held due to lock-down (they were scheduled in Feb-March 2021). Some of the activities are mentioned below -

Gurupūrṇimā Celebration

On 4th July Saturday, 2020, we celebrated *Gurupūrṇimā* amongst us only as outsiders were restricted due to 'lockdown'. Staff-members recited '*Guru-aṣṭakam*'of Saṅkarācārya and other *Gurustotra*s.

Manuscript Preservation & Conservation Project

National Mission for Manuscripts, New Delhi has deputed the Oriental Institute as a Resource Centre in the region for the Conservation & Restoration of Manuscripts and has started a Project for doing so on 1.3.2019. Till now, 60000 pages have been treated from dust and damages under the Project (this year 3000 pages done despite irregular functioning of Institute). The project continued in pandemic also. The Project is supposed to run for a long time.

Manuscript Section

Oriental Institute is a Manuscript library mainly, so scholars from all-over the world approach us for the Copies of their desired manuscripts. From last few years, we are providing digitized-copies On-line to scholars (on chargeable basis). Corona epidemic has drastically affected the research. This year we have provided 45

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copies of manuscripts online to 20 scholars. The scholars could not visit in person to refer manuscripts.

New Manuscript Addition to Collection

This year 27 manuscripts were added in our collection. 24 manuscripts were donated by Kaccha Kadva-Patidar Samaj (Sanatan). Other three were donated by the former Professor of The Maharaja Sayajirao University of Baroda (Sanskrit, Pali & Prakrit department) Mr. B.P. Pandya. Now we have a total of 30421 manuscripts in our collection.

Critical Edition Section

The Critical Edition wing was specifically established for Critical Edition of (Vālmiki) *Rāmāyaṇa* Project. After the completion of *Rāmāyaṇa* Project, it continued to prepare critical Editions of 'Purāṇas' and finished '*Viṣṇupurāṇa*'. *Mārkaṇḍeyapurāṇa*'. This year we focussed our attention on the publication of *Gayāmāhātmya* (a part of ongoing *Vāyupurāṇa* project) and for that Collation work for ***Gayāmāhātmya*** is going on. Ten manuscripts of the work are collated from 1-8 *Adhyāya*s. Critical Edition of 1 - 4 *Adhyāya*s done, Critical Apparatus for *Adhyāya*s 1-3 are readied with thorough checking.

Printed Section

The Library of Oriental Institute is known for original editions of many books. The collection of oriental literature books in many languages, Indological Journals invites scholars to our library. We receive 104 journals in exchange of our in-house Journals - JOI and Svādhyāya. This year we have received 285 Journals. We have included 250 books to our book-collection. Several times scholars do request for the digitized copy of certain book, for the copies of the GOS books/ or our Gujarati publications or old articles from Journal of Oriental Institute (our research Journal). So we do provide digitised copies of our publications if the hard copy of the book is not available in the 'Sales Unit' of the university (the sales' window of the all University publications). This year we have provided 5 digitized copies of GOS publications, 3 books from Sayaji Sahitya Mala, 3 articles from JOI on request from scholars. Due to Corona havoc, readers could not visit Library this year.

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Publications

Since the second important task of the Institute is Publication. It publishes two research Journals as well as books under Gaekwad's Oriental series (GOS) and five Mala series (in vernaculars). In the year 2020 - 2021, we completed the press-work of **70th issue of Journal of Oriental Institute (JOI) in English** and **one issue of Svādhyāya in Gujarati (Vol. 56).** This year we could print one **Sayaji Sahityamala** book (in Gujarati) '***Devarṣi Nārada***'. The other 2 books - 1. ***Saṅgīta Makaranda of Nārada*** (reprint of GOS) is completed in print work, 2. '***Charak no Svādhyāya***' (reprint of Sayaji Sahityamala) is in press.

Printing of **V catalogue of the 'List of Manuscripts in Oriental Institute' – a GOS** publication is completed this year with cover design finalized.

Symposium & Lectures

The digital resources were fully used by the Oriental Institute as we organized 3 workshops (two 10 days long and one two days long), 6 extra mural lectures, 18th late U.P. Shah lecture, 1 national web-seminar on 'Contribution of Abhinavgupta to Indian Intellectual Tradition'.

1. Seminars & Symposium

A two day National Web-seminar on 'Contribution of Abhinavgupta to Indian Intellectual tradition' with collaboration of Jammu & Kashmir study Centre, New Delhi was organized on 28.12.2020-29.12.2020. The inaugural function was attended by Prof. Rajneesh Kumar Shukla - Vice-chancellor of Mahatma Gandhi International Hindi University, Vardha; Mr Ashutosh Bhatnagar-Director J K Study Centre, Delhi; Dr. Shivani Sharma - Philosophy department of Punjab University, Chandigarh. The speakers were the veteran Professor & expert on Abhinavagupta Prof. Navjivan Rastogi from Lucknow; Prof. Neeraja Gupta from Ahmedabad; Prof. Rajneesh Kumar Mishra from JNU, Delhi; Prof. Sadashiv Dwivedi from BHU, Varanasi; Prof. Rabindra Kumar Panda from MSU, Vadodara & Dr. Surendra Mohan Mishra from Kurukshetra University.

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2. Workshops

Two online workshops of ten days were organized on Modi Script-first workshop from 02.12.2020 to 12.12.2020 and second one from 20.03.2021 to 30.03.2021. 50 persons including noted scholars from India and abroad participated in both workshops. Shri Mandar Lawate of Bharat Itihas Sanshodhan Mandal, Pune conducted both workshops. NMM, Delhi & IGNCA, Vadodara collaborated with Oriental Institute for both Workshops.

Another online workshop of two days was organized on "Palm Leaf manuscripts: Living Indian Heritage". Expert - Dr. Deepakshi Sharma, Museum Consultant, National Rail Museum, Delhi conducted the workshop.

3. a. Extra- mural Lectures

This year under 'Extra Mural Lectures', six lectures were arranged by Oriental Institute.

1. On 17.12.2020 & 18.12,2020, two lectures on Exploring Kalidasa through Mohiniyattam (Extra Mural Lecture by Dr. Ayeshwariya Wariar, Mohiniyattam & Bharatnatyam exponent from Vadodara) were arranged Online.

2. On 19.12.2020, a lecture on Journey of Dr. Krishna Keshab Sarangi amidst Sanskrit Literature (Online extra mural lecture) by Dr. Krishna Keshab Sarangi was arranged Online.

3. On 11.02.2021, a lecture on Modern Sanskrit Poetry in Global Perspective (Online Extra Mural Lecture by Prof. Haridutta Sharma, Former Head of the Sanskrit Dept., Allahabad University was arranged Online.

4. On 2.3.2021, a lecture on Vaidik Jivan Mulya (Online Extra Mural Lecture by Prof. Virendra Kumar Alankar from Punjab University, Chandigarh) was arranged Online.

5. On 10.3.2021, a lecture on Relevance of Jain Tenets in Present Age (Online Extra Mural lecture by Gacchadhipati Rajayashsurishvara Maharaj) was arranged Online.

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6. On 17.03.2021, Sanskrit Shastra aur Bhartiya Krishi Parampara (Online Extra Mural Lecture by Prof. Neeraj Sharma, Udaipur) was arranged Online.

b. Late U.P. Shah Lecture

18th event of Late U. P. Shah Memorial Lecture Series (virtual) was held on 6.1.2021 & 7.1.2021. Prof Choodamani Nandagopal, a distinguished veteran scholar and professor in Indian Art, History and Cultural Heritage. A Tagore National Senior Fellow at National Museum, Delhi; she delivered two lectures on Ancient Indian Temple Architecture. More than 100 viewers attended the lecture on both days on Zoom and Face-book Live.

Second K.S. Ramaswamy Purskar function (Virtual)

On 4th Dec, 2020, the second Bharatgaurav Pandit K. S. Ramaswamy Shastri Award function was held virtually. This year the award was given (virtually) to Dr. Bhaswati Mukhopadhyay of Sitananda College, Vidyasagar University, Purva Medinipur (WB) & Dr. Mayank Shekhar of School of Historical Studies, Nalanda University, Rajgir (Bihar) on the basis of papers published in 69th Volume of Journal of Oriental Institute. Whole family of the decedents of K.S. Ramaswamy attended the program online from Dubai, Mumbai, Chennai and Bengaluru.

This year we really missed our visitors at Institute as due to Corona pandemic, the movement of people was restricted, not many people can gather at one place, Institute has also faced the heat of infection so it was closed for visitors though the Institute was functioning as usual.

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सौंदर्यलहरी

(शंकराचार्यविरचिता)

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SPECIAL FEATURES :

Articles on Indology, Vedic studies, textual and cultural problems of the Ramayana, Epics & Puranas, notices of Manuscripts, reviews of books, survey of the rare works forming The Maharaja Sayajirao University Oriental Series, are some of the special features of this Journal.

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